

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

PUBLISHED ON THE FIRST OF EVERY MONTH.

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No. 427.—Vol. 19.  
Registered for transmission abroad.

SEPTEMBER 1, 1878.

Price 3d.; Post-free, 4d.  
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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1878.

### CONCERT-ROOMS.

BY H. HEATHCOTE STATHAM.

ALTHOUGH there is metaphysically considerable relation between architecture and music, inasmuch that the former has been fancifully but not inaptly termed "the music of the eye," and the latter is habitually criticised in regard to its "construction," they seem materially to have great difficulty in getting on together. Perhaps it may be said that very little definite attempt has been made to bend architecture to the service of music. When a new theatre is built, there is every endeavour made to secure for it acoustic properties, and the convenient placing of the audience, so that all can hear and see as well as economy of space will permit; and with these practical advantages to combine a brilliant effect, though too often in a somewhat over-showy and vulgar manner. But there is little evidence of the same kind of thought in the case of most of our concert-rooms. Generally a concert-room is simply, as far as regards shape and arrangement, a ball-room with a larger orchestra. There is little attempt made (if we may judge from results) at considering how an audience may be best placed in regard to the performers, and what is the best shape or plan of room for hearing; and it cannot be denied that a great deal of enjoyment of music is obtained in rooms which would seem to include every drawback to satisfactory hearing which could well exist in the same apartment. But though the listeners know what their enjoyment of the music is under these circumstances, they hardly know what it might be in a more favourably arranged and constructed room. A remarkable example of this, in the experience of the present writer, was the comparison of the effect of one of the greatest passages in orchestral music—the *crescendo* leading to the introduction of the final march in Beethoven's C minor Symphony—as played in two different rooms by the same orchestra on two occasions. In the one case the effect was magnificent, in the other it fell perfectly dead, though the playing was just the same. The difference was that one performance was in a very echoing room, bad for some things, but splendid for this particular effect; in the other case it was in a room much deadened by superfluity of upholstery. This was an extreme instance of the influence of the room upon the music; but in a general way it may be said that the room is to the music what the body is to the strings in a violin, or the sound-board to the piano; upon its material and construction depends much of the effect of the sounds produced. But in addition to this, there is all the question of comfort to the executants and to the audience, and the planning of the room so as to bring them into the best possible relation with each other, and to realise the greatest happiness of the greatest number at a concert. Important as the concert-room thus becomes in regard to the art of music, it has received comparatively little attention of a practical kind. In London it cannot be said that there is one good concert-room; and the finest musical performances, not exactly in London, but for the benefit of London audiences, are given in two of the worst and most uncomfortable rooms that can well be imagined—St. James's Hall and the Crystal Palace concert-room. The latter, of course, is only a makeshift in a place not specially built for music; but the former is

a somewhat sad specimen of what it seems the best available skill was able to produce in the way of a concert-room at the time it was built.

When a new concert-room is built now there will frequently be a great deal more consideration given, or at all events a great deal more scientific talk about it, with the object of producing a good result; but the misfortune is that theory is of less value in the matter than practical experience, and that few of the architects are sufficient musicians to have been in the habit of regular concert-going and of forming a judgment as to the success or non-success of the music in any particular room. When an architect is going to build a concert-room he generally talks a great deal about acoustics for some time beforehand, and has theories of rhythmic proportions between height, breadth, and length. All this notion of proportions is utter nonsense when it comes to practice. You can get as far as general principles, such as that a room must not be too high in proportion to its width; that it must not have a ceiling or an end-wall that will produce disturbing echoes, &c.; but the idea which has often been put forth, that a room should be planned in certain arithmetical or harmonic ratios of dimensions, could only result (if anything) in this—that such a room will reinforce one particular note, just as a pipe with a certain length and breadth gives one particular sound. Acousticians are fond of remarking on the fact that a room has one particular note to which it responds—so it often has, but so far from that being any advantage to a musical performance, it is a drawback; the object should be to get rid of any tendency in the room to reinforce one sound more than another. Every one knows the annoyance often resulting from the pedal-pipe of an organ to which the room responds, and which suddenly and unreasonably asserts itself by setting everything rattling and shaking. What acoustic science can do for us is in regard to the neutralisation of echo by the arrangement of surfaces, and the effect of various materials in assisting or deadening sonority; and even this is more a matter of observation and common sense than of scientific theory.

The conditions of success in a concert-room may be considered in regard to size, shape, material employed, and arrangement of the audience and executants in relation to each other. Architectural effect is a separate matter, hardly, perhaps, to be discussed in these columns, and only to be looked to when the practical requirements are all satisfied. It is, of course, very desirable that a concert-room should be a beautiful and impressive room architecturally; but any preconceived idea in regard to its architectural treatment is apt to interfere with its proper treatment practically, as we see in the case of the Albert Hall, which was started with the idea of the Roman amphitheatre in view, and thus is deliberately planned as if it were a place for a spectacle, though really intended as an auditorium. And this is a part of the subject which may be left to the architects; the object here is to suggest what is wanted from a musical point of view; more especially because the musicians and concert-goers seem to have no very definite idea themselves as to what they want, and to create a demand for the right thing is one of the most important steps towards getting it.

Now in regard to size, the well-known laconic form of advice may be given to those who propose to build very big concert-rooms—"Don't." It is quite a mistake to suppose that we want larger rooms than we have. As a general rule music cannot be really enjoyed in rooms above a certain limit of size—certainly not music requiring delicacy of execution and expression.

It may be doubted whether it is possible to enable more than 2,000 persons, at the outside, to hear an orchestral symphony with full enjoyment and realisation of the intended effect. I have heard old subscribers to the Philharmonic object even to the size of St. James's Hall, and profess that they did not enjoy the symphonies nearly as much as in the old quarters. But there is perhaps a little of the *laudator temporis acti* about this. The present Philharmonic band requires a room as large as that; and on the whole it can hardly be said that there would be an advantage in reducing the numbers of the band, for Beethoven's limit of sixty performers referred to a period when execution was not carried to so high a point as it now is, and a band of eighty or ninety performers are probably able to play with as much delicacy and finish as the sixty of his day could: and the effect of the numerous string force in brilliant passages is undeniable. But this size of band and concert-room is about the limit for real enjoyment. If the room is much enlarged you reach the point when there is a perceptible interval between the origination of the sound and its reflection (which can never be wholly obliterated), and there is at once an element of confusion; besides which the force of the effect of a certain number of performers must be impaired, or their number must be increased and delicacy lost: and even by increasing their numbers the force of effect is not proportionally increased, there is not the same precision and sharpness of enunciation.\* The obvious reason of this is that, however the number of performers and the size of the room are increased, the velocity of sound and the force and *timbre* of individual voices and instruments remain unaltered; and unless we could accelerate the velocity of sound and increase the power of lungs and catgut, with each enlargement of the area of the concert-room we necessarily produce a perfectly different balance of effect.

The Albert Hall, the most remarkable experiment in monster concert-room building in recent times, has taught us a good deal in this respect—much more conclusively than the Handel Festivals, because in the case of these latter the conditions are really so unfavourable as to afford no fair test. But the Albert Hall, though radically and almost absurdly wrong in its plan and the method of seating the audience, is by no means a failure acoustically. On the contrary, considering its size, the degree in which voices and instruments are supported and sustained by the building (all but the organ, of which a word just now), joined with the comparative absence of echo, is really remarkable. Yet it may be said without fear of contradiction that no experienced and *exigant* auditor can enjoy the higher and more elaborate forms of music there, for the simple reason that the place is too big, and the proportions, balance, and delicacy of a great work are lost there. This reasoning applies with even more force to performances of chamber-music in large concert-rooms. No doubt the "Monday Popular Concerts" have been an immense agency in raising and educating popular taste by bringing many to a knowledge of one of the highest forms of the art who might otherwise have known nothing of it, and we must be glad that so large a public have had this opportunity: but the said public are quite under a delusion if they imagine that in hearing Mozart's and Beethoven's quartetts played at the end of a room ninety feet long they hear them with the effect contemplated by the composers. The

whole scale of the compositions is really destroyed by bringing them into a place so much too large for their proportions. Among the initiated there is a rather strong feeling getting up on this point; and two beautiful concerts were given a little while ago (very badly attended) in the Tenterden Street Rooms, at the instance of some amateurs who wished practically to draw attention to the superior effect of this class of music in a smaller room, and to enter a protest against the system of bringing all chamber-music to lose itself in large concert-rooms. By degrees the musical public generally will find this out, and then the Monday Popular Concerts will perhaps have done their work (and a great one) in bringing chamber-music to the knowledge of the people, and lead to an effort for its more frequent performance under the conditions contemplated by its composers.

The questions of the shape of room and of the seating arrangement may be taken together, since the one depends to some extent upon the other. The first thing to be emphatically said about a room for hearing music is that it should never have a flat floor. Theoretically, it is true, acousticians will say that sound diverges equally in all directions from the point of origination. Practically it is perfectly certain that (whether it ought to be so or not) sound has a tendency to ascend rather than descend, and that any one at the further end of the room from the platform will hear far better in a gallery than on the ground floor of an ordinary concert-room: indeed, more than this may be said, for I can testify from repeated experience that at the Crystal Palace concert-room the band can be better heard in the end gallery than from a point on the ground-floor only-half the distance from the orchestra. There is also the serious disturbing influence of the interposition of the heads or bonnets of the auditors between those behind them and the performers. This not only affects sight but hearing, for sound casts its shadows just as much as light; and whenever you cannot see the performer, or at least the instrument, you may be quite sure you are not thoroughly hearing the music. Every consideration therefore calls for an arrangement of concert-rooms with a floor rising from the point nearest to the performers to the extreme limit of the audience; and those who are concerned in the building of music-rooms should insist upon this as a *sine quâ non*—otherwise, however good the room may be for promenading, it cannot possibly be a good concert-room. As to the general shape of the room it should be recognised that this may advantageously be varied in accordance with the use to which it is to be put. As a general rule a concert-room is required to provide for singing as well as for instrumental music; and as singing can only be heard well in the direction in which the singer is facing, the arrangement of an end orchestra facing the audience must be the most generally useful. Whether the usual oblong parallelogram or the theatre form would be the best for a large audience may be matter for question, but probably the result for a large concert-room will be in favour of the long form of room. The theatre form brings all the audience more equally near the performers; but it is a form in which it is very difficult to avoid echo, unless the auditorium is arranged in galleries as in a theatre, and then there are caverns produced which, while they break up and destroy echo, have the disadvantage of presenting an obstacle to the free passage of sound, for sound never traverses freely from a large open space to a more confined one; moreover the theatre form brings a certain number of the audience appreciably nearer to one side of the orchestra than to the other, so as to

\* The Handel Festivals have afforded a convincing instance of this. There is a magnificent effect produced by some of the more massive choruses, but the superiority to ordinary performances even in these is by no means in proportion to the numbers employed; and the more brilliant fugued choruses had not nearly so much effect as they have with a chorus of 500 in a smaller place.



hear one portion of the band or chorus more loudly than the rest, which is always most disadvantageous. Another objection is that the theatre or horseshoe form, with its large central space, does not concentrate the combined sounds and drive them in one direction so much as a longer and narrower shaped room. For the larger class of concert-rooms, therefore, the best form seems to be a long room with the seats rising in a gradual curve from the orchestra end to the back; and experience shows that in such a room the sound, confined in an onward and forward direction, will travel a long way without losing much of its initial force: the room becomes, in fact, a kind of sound-conducting tube. To provide against a return echo from the end-wall is then the point; its surface requires to be broken up at various angles and planes to prevent this. At this point a small gallery across the end may be a real advantage in this way, provided it does not project too far or come too low down over the audience beneath so as to stop out sound from them; or the echo might even be sufficiently neutralised by hanging curtains at the end to absorb the sound; anything absorbent being quite in place at this extreme end of the room, while at the orchestra end everything should be resonant and non-absorbing, so as to start the sound wave on its journey with all the advantage possible. The ceiling must not be a flat expanse, for the same reason, that it will produce an echo or reflection downwards; nor must it be a semicircle, for though the echo will thus be limited and concentrated, it will be very strongly felt in the part of the hall upon which it is concentrated.\* A horizontal ceiling, with the angles at the joining with the walls canted off obliquely, and the surface broken up with beams and panels, seems therefore to be the most desirable form: and the ceiling should not be higher than is really necessary for appearance and for breathing space, otherwise the intensity of the sound is lost and scattered by being dispersed into empty air-space.

In the construction of the orchestra itself there is often much to be desired. In the case where a chorus and band are to be combined on the same orchestra, there should certainly be a sound-board behind the band, throwing forward its sounds, and at the same time masking them to some extent from the chorus, who are by no means assisted in their part by the sounds of individual instruments close to them. The sonority of the band, besides, is very much impaired by the immediate contiguity of a large body of chorus singers, whose dress forms a mass of absorbent material. In a paper on music-rooms read by the writer before the Institute of Architects in 1873 (to be found in their "Transactions") a suggestion was made as to the construction of the orchestra, so as to place the band and chorus more effectively, and also another proposition, which may be repeated here, viz., that in concert-rooms for large performances there should be some space of floor between the orchestra and the front row of the audience, to be laid with boarding with air-space beneath; since no one ever desires to sit close up to the orchestra for music on a great scale, which can never be adequately heard except at a certain distance. The floor-space thus left would be an assistance to resonance, and could be utilised as a *foyer* before and after the performance, being connected with the main entrances in such a way as to avoid draughts in the

neighbourhood of the orchestra.\* It is true that such an arrangement would presuppose that concert audiences should be much more civilised than they are at present in England, and not leave during the performance of a piece; but perhaps we shall get to that in time, and to plan a room so as to render an improvement in this respect more imperative might even have a salutary educational effect on the British concert-goer.

But where it is intended that instrumental music alone should be provided for, it is unnecessary to assume the end of the room as the only or the best position for the players. In England, it is true, we hardly ever have concerts of unmixed instrumental music; but at the Monday Popular Concerts it may be said that the singing is so subordinate and often so unsatisfactory a part of the entertainment that it would be hardly necessary to consider it specially in the arrangement of the room; and at the Musical Union it has always been dispensed with, and the performers placed in the centre of the room. This arrangement, even in St. James's Hall, is a vast improvement on the end position, but the room is still too large for the class of music. We very much want one or two rooms planned for chamber-music, with the object of bringing as large a number of listeners together as can be accommodated without making the room too large for such music to be heard under its proper conditions. Such a room would take the form of a circle with seats rising all round from the centre, and a centre platform slightly raised for the players, with a sound-board over it to drive the sound laterally over the expanse of the room and prevent it rising to the ceiling and returning in the form of echo. With such a form of plan the same number as generally form the audience at the Musical Union could be accommodated in a room about half the area of St. James's Hall, where a great deal of space is thrown to waste on these occasions; and on the same plan a room might be built accommodating as large an audience as the Monday Popular Concerts draw, and bringing them, at all events, far more within reach of the adequate hearing of the music than they are at present. Perhaps it would hardly be a safe investment to erect a large building with a central orchestra, with the idea of depending for a return entirely on orchestral music. But it may be suggested that this is the way in which such a building as the Albert Hall could really be best utilised for music, by raising the absurd "arena," in which no one can hear anything, so as to be to a certain extent above, instead of below, the level of the amphitheatre barrier, and placing a large band there, which would at least be much more effectively heard than any band ever is at present in that hall. And it is very probable that a large organ would be better heard if placed in the centre of such a building than it ever is at the side or end; and it might in that case be made an opportunity for a most brilliant effect of architectural design.

As to the materials for concert-rooms, there can hardly be a doubt that wood is the most valuable as an internal finish, as almost the only material which sympathises with sound and strengthens it without sharply reflecting it. All materials that are hard and brittle in character produce sharp and confusing echoes; fibrous materials in general assist and sympathise with sound; woollen and other stuffs absorb and deaden it, and are therefore most useful to counteract the effect of echo, but for the same reason it is desirable to guard against filling a concert-room too much with cushions and curtains. It

\* The circular ceiling of St. James's Hall is thus a mistake to begin with; but the echo which there doubtless would be from it, is probably, I think, cut up and destroyed by the perpendicular stalks of the hanging gaslights. These, however, were not put with this object, but to attain an effect of diffused light, so that the amelioration, if owing to this cause, is accidental.

\* A sketch plan was given in the Institute of Architects "Transactions," showing how this could be arranged.

must always be remembered too that the audience bring a large amount of this absorbent element into the room; and that a room which appears entirely satisfactory (in regard to absence of echo, &c.), when empty, will almost certainly be found too dead when filled with people. One of the best ways of lining a music-room was that adopted, after much consideration, in the construction of the Albert Hall—a thin lining of wood with an air-space behind it.\* It is curious that the same constructors who originated this successful treatment of the walls should have made such a mistake as to put a concave glass roof, the deleterious effect of which might have been foreseen by the mere exercise of common sense. Large windows of every kind are to be avoided in a concert-room as much as possible, as glass is one of the materials which only echoes sound without helping it. The Albert Hall, however, affords a curious instance of the difficulty of providing for various kinds of music in the same building, in regard to the organ, before alluded to as an exception to the success of the room. When the building was first talked over the organ-builder wished to persuade the authorities to fill it with hard material, such as tiles and cement. To those who knew how utterly the large organ at Liverpool by the same builder is spoiled for all intricate music (such as fugues) by being placed in a room formed of the same class of materials, and echoing and reverberating every note, the advice must have seemed suicidal. As a rule, however, organ-builders do not care about hearing music, but only about hearing pipes; and the result proves that from the organ-builder's point of view the advice was correct, for the Albert Hall organ is utterly deadened by the building, in comparison with its brother instrument at Liverpool; so much so that, although the heavy 32-feet and 16-feet pedal-pipes sound tremendous when close to the instrument, they do not travel into the building the least, and the effect of the full pedal organ from the amphitheatre is like a gigantic harmonium. This is partly, perhaps, from the want of a flat floor, which greatly promotes the travelling power of the big pipes, but it is also owing to the fact that the comparative absence of echo destroys the "roll" of the organ. Apparently, in the case of large organs, we must choose between a grand effect of tone on the one hand or clearness of definition on the other hand. We find the same dilemma in our cathedrals, where the roll and echo of the organ is a grand effect, but where definition is, for that very reason, extremely imperfect. The contrast between the effect of Mr. Willis's two instruments in Liverpool and in London is just the same as that between the two performances of Beethoven's Symphony mentioned at the commencement of these remarks, and arises from just the same cause. In massive plain passages of full harmony the echo of the building makes an organ sound very grand, but it is at the expense of all clearness of definition in more intricate music, so that it is necessary to choose between the two; and on the whole, there can be no doubt that definition is the most valuable quality.

The arrangement of convenient cloak-room accommodation in connection with concert-halls is only a matter of ordinary requirement in all places of public meeting, though it is worth remark that in London there is not a single concert-room properly provided in this respect; wherever one goes to hear music the ingress and exit is connected with draughts, confusion, and discomfort. But the accommodation for performers is a matter for special consideration, and is often very much neglected, as any one will discover

who asks a leading vocalist for his or her experience of "green-rooms." It is not only most important for singers to avoid draughts, but it is important for musical executants in all branches, unless they are blessed with iron nerves, to be out of the way of disturbance, confusion, or discomfort of any kind just before coming on the platform. Their rooms should be spacious, comfortable, and cheerful (which last point is not unimportant, for it is depressing to a sensitive organisation to be in a gloomy ill-lighted room just before performance), and should open direct on the platform on the same level, so as not to entail the annoyance and exertion of running up and down steps every time the concert-room is entered and quitted; at the same time the connection with the platform should be so arranged with two doors and an intermediate vestibule, that conversation may be freely carried on in the green-room without its being heard in the music-room. Most performers can probably testify that it is very rarely that a green-room is arranged with even these simple and self-evident provisions for comfort and convenience; and we demand so much of musical executants, and are so ready to be cross with them if they do not do all we expect, that it is only bare justice to give them every comfort that may conduce to their coming before the public in the best condition, mental and physical, for their arduous duties.

## THE LITERATURE OF NATIONAL MUSIC.

BY CARL ENGEL.

(Continued from page 435.)

WE now arrive at the British Isles, where, especially in Scotland, we meet with numerous printed collections. Indeed, the Scotch can boast of possessing nearly as many publications of the kind as the French or the Germans; but whether their tunes are as judiciously edited is another question. A considerable number of them are arranged for the pianoforte with the omission of the words of the songs, and with the introduction of embellishments, brilliant passages, and variations. However, with these we have not to concern ourselves in our present inquiry. The following certainly deserve attention:—

"A Collection of Original Scotch-Tunes (full of the Highland Humours) for the Violin: Being the first of this kind yet Printed: most of them being in the compass of the Flute. London: Printed by William Pearson, in Red-Cross Alley in Jewin-street, for Henry Playford, at his shop in the Temple-Change, Fleet-street. 1700" (oblong 4to). Henry Playford was the second son of the well-known music publisher John Playford. The book, which contains thirty-nine tunes, is interesting inasmuch as it represents the oldest published collection of Scotch national tunes properly so termed.

"Orpheus Caledonius; or, a Collection of the best Scotch Songs, set to Musick by W. Thomson (London). Engrav'd and printed for the Author, at his house in Leicester Fields" (folio). This publication bears no date, but the editor entered it at Stationers' Hall on the 5th of January, 1725. It contains fifty songs, preceded by a dedication to the Princess of Wales (afterwards Queen Wilhelmina-Caroline), and followed by a notation of the same songs for the flute. In the index Thomson has marked seven songs with asterisks, and he says "the songs mark'd thus were composed by David Rezzio" (*sic*). They are "The Lass of Patie's Mill," "Bessie Bell," "The Bush aboon Traquair," "The Bonnie Boatman," "An' thou were my ain thing," "Auld Rob Morris," and "Down the burn, Davie." Mention is made of W. Thomson

\* An interesting account of the various considerations gone into in scheming the construction of the Albert Hall will be found in a paper by General Scott, in the "Transactions" of the Institute of Architects for 1871-2.

in Burney's "History of Music" (vol. iv., p. 647) and in Hawkins's "History of Music" (vol. iv., p. 7). Hawkins evidently mistook the second edition of this work for the first. The second edition, which is in two volumes, octavo, was published in the year 1733, and has not the asterisks referring to David Rizzio, the musician of Queen Mary Stuart.

"The Scots' Musical Museum; consisting of upwards of six hundred songs, with proper basses for the pianoforte; originally published by James Johnson, and now accompanied with copious notes and illustrations of the Lyric Poetry and Music of Scotland, by the late William Stenhouse. New edition." (Edinburgh, 1853; 8vo, four volumes). The first edition (London, 1787-1803) is in six volumes, 8vo. An edition with notes and illustrations of the lyric poetry of Scotland, by W. Stenhouse, and with additional illustrations by David Laing, was published in Edinburgh in the year 1839, and is likewise in six volumes 8vo. The introduction to the present edition contains the titles and description of a large number of published collections of Scotch airs. There is also a list of ninety-seven published collections and eight manuscripts in the introduction to "The Dance Music of Scotland," arranged and edited by J. T. Surrénne; second edition (Edinburgh: Wood and Co., 1852; royal 8vo).

"Ancient Scottish Melodies, from a manuscript of the reign of King James VI.; with an introductory enquiry illustrative of the history of the Music of Scotland," by William Dauncey (Edinburgh, 1838; 4to).

"The Songs of Scotland, adapted to their appropriate melodies, arranged, with pianoforte accompaniments, by G. F. Graham, T. M. Mudie, J. T. Surrénne, H. E. Dibdin, Finlay Dun, &c.; illustrated with historical, biographical, and critical notices, by G. F. Graham" (Edinburgh: Wood and Co., 1856; royal 8vo, three vols.). It is indeed difficult to praise the pianoforte accompaniments in this publication, however much one may be disposed to judge them leniently; nevertheless, as the beautiful Scotch tunes are preserved intact, or have at any rate only occasionally been slightly tampered with, the student will find this publication useful for his purpose, especially on account of the annotations.

"The Songs of Scotland prior to Burns, with the Tunes," edited by Robert Chambers. (Edinburgh, 1862; small 8vo). A carefully compiled and very interesting little book.

"The Jacobite Relics of Scotland; being the Songs, Airs, and Legends of the Adherents to the House of Stuart," collected and illustrated by James Hogg (Edinburgh, 1819-21; 8vo, two vols.).

"Scottish Songs, with the Music," by Joseph Ritson (London, 1794; 12mo, two vols.); a second edition (Glasgow, 1869; 8vo, two vols.). The work contains an historical essay on Scotch songs.

"Ancient Scottish Ballads, recovered from Tradition, and never before published; with Notes, and an Appendix containing the Airs," by G. R. Kinloch (Edinburgh, 1827; 8vo).

There is a large publication of "Scottish Airs and Songs," by George Thomson (London, 1793-1841; folio, six vols.), who engaged Pleyel, Kozeluch, Haydn, Beethoven, Hummel, and Weber, to write pianoforte accompaniments to the melodies.

As regards the beautiful Irish airs, it may suffice to notice the following publications:—

"A General Collection of the Ancient Irish Music; containing a variety of admired Airs never before published, and also the compositions of Conolan and Carolan," by Edward Bunting (London, 1796; folio).

"A General Collection of the Ancient Music of Ireland, arranged for the Pianoforte; some of the most admired Melodies are adapted for the Voice, to poetry chiefly translated from the original Irish songs by Thomas Campbell, Esq., and other eminent poets; to which is prefaced a Historical and Critical Dissertation on the Egyptian, British, and Irish Harp," by Edward Bunting (London, 1809; folio, vol. i.). Only one volume has been published.

"The Ancient Music of Ireland, arranged for the Pianoforte; to which is prefixed a Dissertation on the Irish Harps and Harpers, including an account of the Old Melodies of Ireland;" by Edward Bunting, (Dublin, 1840; 4to). In the preface, E. Bunting remarks that before the year 1796, when he published his first collection, "there had been but three attempts of this nature—one by Burke Thumoth, in 1720; another by Neill, of Christ Churchyard, soon after; and a third by Carolan's son, patronized by Dean Delany, about 1747."

"A Favourite Collection of Irish Melodies, the original and genuine compositions of Carolan, the celebrated Irish Bard; arranged for the pianoforte, violin, or German flute; dedicated to the Irish Harp Society of Belfast" (Dublin, no date; folio).

"Historical Memoirs of the Irish Bards, interspersed with anecdotes of, and occasional observations on, the Music of Ireland; also an historical and descriptive account of the musical instruments of the Ancient Irish; and an Appendix containing several biographical and other papers, with select Irish Melodies," by Joseph C. Walker (London, 1786; 4to).

"A Selection of Irish Melodies; with symphonies and accompaniments by Sir John Stevenson, Mus. Doc., and characteristic words by Thomas Moore, Esq." (London: J. Power, 1807-34; ten parts, folio). There have subsequently been brought out some smaller editions of this work. Moore's fine poetry adapted to Irish airs has much contributed to make the Irish national music more widely known among the educated classes in different countries. The "symphonies and accompaniments" in the work, while containing much which is hardly desirable, leave much to be desired.

"The Petrie Collection of the Ancient Music of Ireland arranged for the pianoforte; edited by George Petrie, under the superintendence of the Society for the Preservation and Publication of the Melodies of Ireland" (Dublin: Gill, 1855; folio, vol. i.). Of this work the first volume only has been issued. It is rather diffuse, being overburdened with prolix introductory remarks and annotations; and the pianoforte arrangement is too elaborate to be in character with the tunes; otherwise the work is interesting.

Respecting the songs of Wales, there requires to be noticed first a curious publication which claims to be the earliest printed collection of Welsh tunes. I shall insert here its whole title, as I have done with some of the Irish books, because its character and purpose are therein so fully set forth, that it obviates the necessity of any further explanation. It is:—

"Antient British Music; or a Collection of Tunes, never before published, which are retained by the Cambro-Britons, more particularly in North Wales, and supposed by the learned to be the remains of the music of the antient Druids, so much famed in Roman history; Part I. containing twenty-four Airs set for the harp, harpsichord, violin, and all within the compass of the German flute, and figured for a thorough-bass. To which is prefixed an historical account of the rise and progress of Music among the Antient Britons; wherein the errors of Dr. Powel and his editor, Mr. Wynne, on that subject, in their history of Wales, are pointed



out and confused; and the whole set in its true and proper light. London: printed for and sold by the Compilers, John Parry, at his House in Jermyn Street, near St. James's Market; and Evan Williams, at Mr. Mickleborough's, in New Bond Street, near Union Street; and are to be had at the Music Shops. MDCCLXII." (sm. folio). Only the first part appears to have been published.

The following works ought likewise to be consulted by the student:—

"British Harmony; being a Collection of Antient Welsh airs, the traditional remains of those originally sung by the Bards of Wales; carefully compiled, and now first published with some additional variations, by John Parry; inscribed with all due esteem and gratitude to Sir Watkin Williams Wynn, Bart." (London: Hodgson, 1781; folio). This work, which contains forty-two airs arranged for the harpsichord, without the words of the songs, antedates the publications by Edward Jones, who has adopted a similar plan in his arrangements with variations.

"Musical and Poetical Relics of the Welsh Bards, preserved by Tradition and Authentic Manuscripts from very remote antiquity, never before published. To the Bardic tunes are added variations for the harp, harpsichord, violin, or flute, with a select collection of the Pennillion and Englynion, or epigrammatic stanzas, poetical blossoms, and pastoral songs of Wales, with English translations. Likewise a General History of the Bards and Druids from the earliest period to the present time, with an account of their music and poetry; to which is prefixed a copious dissertation on the musical instruments of the Aboriginal Britons. A new edition doubly augmented and improved, by Edward Jones" (London, 1794; folio). Respecting the first edition (London, 1784; folio), Edward Jones, "Bard of His Royal Highness the Prince of Wales," observes, p. 123, "A few years ago I published a similar work; but, having since collected very important and more considerable documents on the subject, I thought it more judicious, instead of giving an additional volume, to blend the chief matter of the former publication with the present."

"The Bardic Museum; or Primitive British Literature, and other admirable Rarities, forming the second volume of the Musical, Poetical, and Historical Relics of the Welsh Bards and Druids; drawn from authentic documents of remote antiquity, with great pains now rescued from oblivion, and never before published; containing the Bardic Triads, Historic Odes, Eulogies, Songs, Elegies, Memorials of the Tombs of the Warriors of King Arthur and his Knights, Regalias, the Wonders of Wales, *et cetera*, with English translations and historic illustrations. Likewise the Ancient War-tunes of the Bards. To these national melodies are added new basses, with Variations for the harp or harpsichord, violin or flute. Dedicated by permission to His Royal Highness the Prince of Wales, by Edward Jones, Bard to the Prince" (London, 1802; folio).

"A Selection of Welsh Melodies with Symphonies and Accompaniments, by John Parry; and Characteristic Words, by Mrs. Hemans" (London: J. Power, 1821; folio, two vols.). The first volume appeared some years earlier than the date here given, and was republished for the present edition, newly arranged, and with the poetry expressly written for it by Mrs. Hemans. It appears that the publisher, J. Power, instigated by the success of the Irish Melodies by Moore and Stevenson, to which, also, Sir Henry Bishop supplied some accompaniments, resorted to a similar expedient with the present Welsh Melodies, to only the first volume of which, however, it was extended. Perhaps more noteworthy to musicians is

John Parry's statement in the preface: "I have purposely avoided all extraneous modulations and chromatic passages, that the accompaniments may be performed on the harp as well as on the pianoforte. I was strongly urged so to do, and requested to render the arrangement as simple and familiar as I possibly could, so that the melodies might not lose any of their character, or be disfigured by gaudy trappings."

"Ancient National Airs of Gwent and Morganwg; being a collection of original Welsh melodies hitherto unpublished, which obtained the prize at the Eisteddfod, held in celebration of the fifth anniversary of the Abergavenny Cymreigyddion, October, 1838, to which are added the words usually sung thereto. Collected and arranged for the harp or pianoforte, by M. Jane Williams, of Aberpergwm" (Llandovery, 1844; folio). Most of the tunes in the preceding publications were evidently collected in the northern and central districts of Wales. The melodies contained in the present volume, Miss Williams says, "have been collected among the peasantry of the districts of Gwent and Morganwg, especially in the Vale of Neath, one of the most romantic and secluded parts of the Principality of Wales, where the inhabitants retain much of their ancient pastoral and simple character, and the songs which suited the peaceful avocations of their forefathers are still to be heard in the farmhouse and the cottage. . . . In printing the present volume the collector disclaims all feelings of musical or literary ambition. The songs are given as she obtained them, in their wild and original state; no embellishments of the melody have been attempted, and the accompanying words are those sung to the airs." Considering how seldom even professional musicians have succeeded in writing appropriate pianoforte accompaniments to national airs, the shortcomings in the present arrangements may be easily excused, especially as we are told that the more important task of rendering a faithful notation of the tunes has been carefully attended to. Several of the tunes are remarkably beautiful.

"Y Caniedydd Cymreig; the Cambrian Minstrel; being a collection of the melodies of Cambria, with original words in English and Welsh, together with several original airs," by John Thomas [Jean Ddu] (Merthyr Tydvil, 1845; 4to). "Pencerdd; Gems of Welsh Melody; a selection of popular Welsh songs, with English and Welsh words; specimens of Pennillion Singing, after the manner of North Wales; and Welsh national airs, ancient and modern, set in a familiar manner for the pianoforte or harp, with symphonies and accompaniments," by John Owen [Owain Alaw] (Ruthin, 1860; folio).

Here may also be noticed "The Mona Melodies; a collection of ancient and original airs of the Isle of Man, arranged for the voice with a pianoforte accompaniment by an Amateur; the words by Mr. J. B.," edited by C. St. George (London: Mitchell, 1820; folio). The editor states in a preface that the melodies are genuine, but that "the words adapted to them are entirely new, as the subjects of the Manx ballads were not esteemed to be of sufficient general interest to warrant their translation," which is to be regretted.

It seems rather singular that England should not possess any printed collection of its national songs with the airs as they are sung at the present day; while almost every other European nation possesses several comprehensive works of this kind. One or two small publications, such as "The Cheshire Melodies; provincial airs of Cheshire," by Edward Jones (London, about the year 1803), and "A selection of the most popular Melodies of the Tyne and the Wear, consisting of twenty-four original airs

peculiar to the counties of Durham and Northumberland," published by Robert Topliff (London, folio), are too insignificant to supply the desideratum. Besides, they are too old to serve for illustrating the English national songs of the present time. Some musical inquirers have expressed the opinion that the country-people in England are not in the habit of singing while at their work in the fields, or when towards evening they are returning to their homes; and that those social gatherings during the long winter-evenings, in which the Germans and other continental nations delight in singing their favourite songs, are unknown to the English rustics. However, this opinion would probably be found to be only partially correct if search were made in the proper places. Large towns are not the nurseries for the growth and preservation of national songs; and the circumstance of England possessing many large towns may be the chief cause of the apparent dearth of such songs in this country. Still there are in some of the shires rather isolated districts, in which the exertions of a really musical collector would probably be not entirely resultless. We have indications of this in several of the descriptions of English counties which have been published during recent years, and in which some tunes of the country-people are given, with explanations of the peculiar manner in which they are sung on certain occasions. Likewise several collections of popular poetry relating to different English counties, which have appeared in print since about the middle of the present century—as, for instance, "The Popular Rhymes, &c., of the county of Berwick," by G. Henderson (Newcastle-on-Tyne, 1856; 8vo); "Ballads and Songs of Lancashire," by J. Harland (London, 1865; 8vo), &c.—suggest that there must be, belonging to the ditties, airs which have never been written down, and are only orally preserved by the people. We have seen that Miss Williams succeeded in bringing out a number of remarkably fine airs, hitherto unknown but to the villagers in the south of Wales, from whose singing she committed them to paper. The same might perhaps be accomplished in central and eastern England; and if the airs, as appears very likely, should prove less beautiful than those of Wales, they might be in every other respect equally interesting.

Of songs which were popular in former centuries, England possesses, as is well known, several old collections of considerable comprehensiveness. As they may be supposed to exist in the libraries of many English musicians, I shall not try the patience of the reader by enlarging upon them. Suffice it to point out two or three by way of example.

"The Dancing Master," a collection of dance-tunes, has already been alluded to. Its first edition was published by John Playford, in London, in the year 1651. Many of the tunes which it contains are airs of popular songs of the time when the book was brought out.

"Wit and Mirth: or Pills to purge Melancholy; being a collection of the best Merry Ballads and Songs, old and new; fitted to all humours, having each their proper tune for either voice or instrument; most of the songs being new set," by Thomas D'Urfey (London: 1719; 12mo, six vols.). An exact reprint of this work was published by Chatto and Windus, London, 1872. Not all the tunes which it contains are English, many are Scotch, others Irish, &c. Moreover, the original tunes are not unfrequently distorted to adapt them to the poetry written to them by D'Urfey.

"A Select Collection of English Songs," by Joseph Ritson (London, 1783, 8vo, three vols.); with an "Historical Essay on the Origin and Progress of

National Song." The third volume contains the musical notation of the airs. There is also a second edition with additional songs and occasional notes by Thomas Park (London: 1813, 8vo, three vols.). However, the great majority of the airs printed in Ritson's "English Songs" can evidently not be regarded as national airs in a strict sense of the term, although the tunes may have been for some time in popular favour. The same remark applies to the airs in almost all the English collections of old songs. The difference between a national song (German, *Volkslied*) and a merely popular song (German, *Volksthümliches Lied*) is not always distinctly observed by the English musicians, and the two terms are often used indiscriminately.

"Musical Illustrations of Bishop's Percy's Reliques of Ancient English Poetry; a collection of old ballad tunes, &c., chiefly from rare MSS. and early printed books; deciphered from the obsolete notation, and harmonized and arranged according to modern usage," by Edward F. Rimbault (London: Cramer, Beale and Co., 1850; royal 8vo).

"Popular Music of the Olden Time; a Collection of ancient songs, ballads, and dance tunes, illustrative of the National Music of England. With short introductions to the different reigns, and notices of the airs from writers of the sixteenth and seventeenth centuries; also a short account of the Minstrels," by W. Chappell. The whole of the airs harmonised by G. A. Macfarren (London: Cramer, Beale, and Chappell, no date; royal 8vo, two vols.).

(To be continued.)

## THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. IV.—BEETHOVEN (continued from page 438).

LEAVING still unexhausted that portion of Beethoven's letters through which we have so often travelled, I now ask the reader to examine with me those of a later date, for the purpose of seeing the master in one of the most touching and interesting phases of his life. Everybody who knows anything at all of Beethoven's career is acquainted more or less with the relation in which he stood to his nephew Carl, and the sore trouble brought upon him by the behaviour of that ingrate. Few, however, may have taken the pains to gather the entire history of the connection and its attendant events from the letters which, on this subject at least, Beethoven seemed never weary of writing. But that the pains are worth taking, not only on account of the intrinsic interest of the theme, but because of the light thrown upon the master's character, I shall have no difficulty in showing.

Writing to the Archduke Rudolph, on November 16, 1815, Beethoven said: "Since yesterday afternoon I have been lying in a state of exhaustion, owing to my great distress of mind caused by the sudden death of my unhappy brother." The brother referred to was not Johann, who figures so largely in the composer's biography, but Carl, a Vienna cashier, and a most unfortunate fellow—one of those who seem born to be the sport of a malicious Fate. From a subsequent letter to Ries, in London, principally about money matters, we gather more concerning him: "My poor unhappy brother is just dead; he had a bad wife. For some years past he has been suffering from consumption, and from my wish to make his life less irksome I may compute what I gave him at 10,000 florins. This indeed does not seem much to an Englishman, but it is a great deal for a poor German, or rather Austrian.

The unhappy man was lately much changed, and I must say I lament him from my heart, though I rejoice to think I left nothing undone that could contribute to his comfort." No doubt the abrupt and, from its connection, significant reference to Carl's "bad wife" strikes the reader as odd, but Beethoven knew the woman well, and may have had a prevision of future trouble in that quarter; besides, the feminine members of his family and household exercised his patience and temper a good deal. Johann's wife was his special aversion; Carl's widow he soon nicknamed the "Queen of Night," and as for his house-keeper, Nany, when not flinging books at her head, he was writing her down a "beast." For him, therefore, to say, after announcing his brother's death, "he had a bad wife," was the most natural thing in the world, and a perfect bit of character-painting. In a letter to Zmeskall (Jan., 1816), we have the first hint as regards the new relationship which at this time devolved upon the master: "The death of my brother two months ago, which, owing to the guardianship of my nephew having passed to me, has brought with it all sorts of annoyances and perplexities, has caused this delay in my answer." Not long after we find Beethoven in the active discharge of his new obligations. Young Carl had been sent to Czerny for pianoforte lessons, and thus the one master writes to the other concerning the attendant money arrangements: "Pray give the enclosed to your parents for the dinners the boy had recently at your house; I positively will not accept these *gratis*. Moreover, I am very far from wishing that your lessons should remain without remuneration—even those already given must be reckoned up and paid for; only I beg of you to have a little patience for a time, as nothing can be demanded from the widow, and I had and still have heavy expenses to defray; but I borrow from you for the moment only." Beethoven soon saw the need for removing Carl beyond his mother's influence. He was resolved to do his duty by the boy, and with what earnestness he entered into it may be gathered from a letter to Ries wherein he says, *inter alia*: "You can scarcely have had as much vexation from Salomon's death as I have had from that of my brother! But I have the sweet consolation of rescuing a poor innocent child from the hands of an unworthy mother." At this very time, indeed, Beethoven took his nephew from home and sent him to a school kept by one Giannatasio del Rio, whom the master thus addressed: "I have great pleasure in saying that at last I intend to-morrow to place under your care the dear pledge entrusted to me. But I must impress on you not to permit any influence on the mother's part to decide when and where she is to see her son. . . . You must keep a watchful eye on your servant, for mine was bribed by her on one occasion." In a second note we see him playing the new rôle of *pater familias* with most laudable attention to detail, and wanting to know "how many pairs of stockings, trowsers, shoes, and drawers are required, and how many yards of kerseymere to make a pair of black trowsers for my tall nephew." But the master could hardly have expected that his sister-in-law would tamely surrender her rights, and he was not surprised when she appealed to a court of justice. The verdict went against her, and then Beethoven spoke with the firmness of established power. Writing to G. del Rio, he said: "As regards his mother, I desire that under the pretext of the boy being so busy, you will not let her see him; no man on earth can know or judge of this matter better than myself; and by any other line of conduct all my well-matured plans for the good of the child might be materially injured. I will myself discuss with you when the mother is hence-

forth to have access to Carl." Later on he returned to this subject: "As to Carl's mother, I have now decided that your wish not to see her again in your house shall be acceded to. This course is far more safe and judicious for our dear Carl, experience having taught me that every visit from his mother leaves a root of bitterness in the boy's heart, which may injure but never can benefit him. I shall strive to arrange occasional meetings at my house, which is likely to result in everything being entirely broken off with her. As we thoroughly agree on the subject of Carl's mother, we can mutually decide on the mode of his education." But while thus addressing the schoolmaster, Beethoven had resolved, as appears from a letter to Ries, upon taking the boy from under his care. Again, discussing money matters, he wrote: "The entire maintenance of my young nephew devolves upon me. At present he is at school, which costs 1,100 florins, and is by no means a good one, so that I must arrange a proper household and have him with me." We soon find a first step taken towards this end, and it is worth while noting that Beethoven spares Del Rio's feelings at the expense of a fib. He writes: "Various circumstances compel me to take charge of Carl myself; with this view, permit me to enclose you the amount due at the approaching quarter, at the termination of which Carl is to leave you. Do not, I beg, ascribe this to anything derogatory either to yourself or your respected institution, but to other pressing motives connected with Carl's welfare. . . . With regard to the 'Queen of the Night' our system must continue the same; and as Carl is about to undergo an operation in your house which will cause him to feel indisposed, and consequently make him irritable and susceptible, you must be more careful than ever to prevent her having access to him, otherwise she might easily contrive to revive all those impressions in his mind which we are anxious to avoid." Carl underwent the operation, whatever it was, and then Beethoven expressed to Del Rio his almost motherly anxiety and thankfulness. But we know by this time what a tender heart beat beneath that rugged exterior. Thus the master wrote: "Certain things can never be fully expressed. Of this nature are my feelings, and especially my gratitude, on hearing the details of the operation on Carl from you. You will excuse my attempting even remotely to shape these into words. . . . You can easily imagine my anxiety to hear how my dear son is getting on. . . . You can well understand how much it grieves me not to be able to take part in the sufferings of my Carl, and that I at least wish to hear frequently of his progress." Beethoven was comprehensive as well as profuse in his thanks. "I wish you," said he, "to express to Smetana (the surgeon) my esteem and high consideration;" while, with regard to Del Rio's wife, he wrote: "I forgot, in my haste, to say that all the love and goodness which Madame A. G. showed my Carl during his illness are inscribed in the list of my obligations, and I hope one day to show that they are ever present in my mind." Meanwhile, Beethoven gave up the idea of educating his nephew at home, or, at all events, put off its realisation; and the boy remained under Del Rio's care.

Up to this point we have gathered nothing concerning the character of the lad. Now, however, a glimpse of his personality is vouchsafed. Still writing to the schoolmaster, Beethoven says: "I beg you will allow Carl to come to me to-morrow, as it is the anniversary of his father's death, and we wish to visit his grave together. . . . I wish to know the effect of my treatment of Carl after your recent complaints. In the meantime, it touched me exceedingly to find him so susceptible as to his honour.



Before we left your house I gave him some hints on his want of industry, and, while walking together in a graver mood than usual, he pressed my hand vehemently, but met with no response from me. At dinner he scarcely ate anything, and said that he felt very melancholy; the cause of which I could not extract from him. At last, in the course of our walk, he owned that he was *vexed because he had not been so industrious as usual*. I said what I ought on the subject, but in a kinder manner than before. This, however, proves a certain delicacy of feeling, and such traits lead me to augur all that is good." Alas, poor man! if he could have seen into the future! But even then he would have closed the letter saying: "I warmly commend my poor orphan to your good heart." That the boy continued to give trouble may be gathered from a subsequent letter, in which Beethoven says: "With respect to Carl, I beg you will enforce the strictest discipline on him, and if he refuses to obey your orders, or to do his duty, I trust you will at once *punish* him. Treat him as if he were your own child rather than a mere pupil, for I already told you that during his father's lifetime he only submitted to the discipline of blows, which was a bad system. Still, such was the fact, and we must not forget it." But if Carl annoyed his guardian, Carl's mother did so tenfold. Having discovered that the "Van" preceding Beethoven's name had been treated by the Court as equivalent to the German "Von," she pointed out the error, whereupon the master was duly cited to appear and explain. He complied, and then said, pointing to his head and heart, "My nobility is here and here." But, as the qualification could not be recognised by the judges, the whole matter was sent down for ultimate settlement to an inferior tribunal, and Beethoven once again found himself "afloat upon a sea of troubles." He felt it bitterly. Writing to Del Rio on a certain matter he said: "If you do not see me, attribute it to my distress of mind, for I am now only beginning to feel the full force of this terrible incident." And again: "The assertions of this wicked woman have made such a painful impression on me that I cannot possibly answer every point to-day; to-morrow you shall have a detailed account of it all; but on no pretext whatever allow her to have access to Carl, and adhere to your rule that she is only to see him once a month. As she has been once this month already, she cannot come again till next." Strangely enough, in the midst of his perplexity, Beethoven revived the idea of educating Carl at home, on the ground of dissatisfaction with the teacher, to whom he wrote so confidentially. In a letter to Frau von Streicher we read: "I do thank heaven that I everywhere find men who interest themselves in me. One of the most distinguished professors in this university has, in the kindest manner, undertaken all that concerns Carl's education. If you happen to meet any of the Giannastasio at Czerny's you had better know nothing of what is going on about Carl, and say that it is contrary to my usual habit to disclose my plans, as when a project is told to others it is no longer exclusively your own. They would like to interfere in the matter, and I do not choose that these commonplace people should do so, both for my own sake and Carl's. Over their portico is inscribed 'Educational Institution,' whereas 'Non-Educational Institution' would be more appropriate." But, despite these bitter words, we find Carl at the school long after, and Beethoven calling Del Rio his "dear friend," from which state of things let the reader draw his own conclusions. Moreover, when in January, 1818, the master took the lad out of Del Rio's hands, he wrote: "Pray accept my heartfelt thanks for the zeal, rectitude, and integrity

with which you have conducted the education of my nephew." Not a bad testimonial, this, for a "commonplace" man keeping a "non-educational" school!

The letters make no reference to Carl for eighteen months, and then we learn from a communication to the Archduke Rudolph that, owing to Beethoven's absence from Vienna, an interim guardian had been appointed in association with the lad's mother. We learn also that he, as well as the solicitor in the case, had thrown up his post, leaving Beethoven in worse trouble than ever. "Thus," he exclaims, "these endless perplexities go on, and no help, no consolation. The whole fabric that I had reared is now blown away, as if by the wind. A pupil of Pestalozzi, at present an inmate of the institute where I have placed my nephew, seems to think that it will be a difficult matter for him and for my poor Carl to attain any desirable goal. But he is also of opinion that the most advisable step is the removal of my nephew to a foreign country." Some action at any rate was called for if, as Beethoven averred, the lad's moral character had been "almost totally ruined;" and at length the master resolved upon sending him to an institution at Landshut, where he would be free from his "abominable mother." This was to have been done through the influence of the Archduke Ludwig; and, lest the mother should prejudice that Prince against the step, Beethoven wrote to the Archduke Rudolph, asking him to caution his imperial relative about her character. In his letter he said: "As for the conduct of the mother of my nephew, it is easy to be inferred from the fact of her having been declared by the Court wholly incapable of undertaking the guardianship of her son. All that she plotted in order to ruin her poor child can only be credited from her own depravity, and thence arises the unanimous agreement about this affair, and the boy being entirely withdrawn from her influence. Such is the natural and unnatural state of the case. I therefore beg Y.R.H. to intercede with H.R.H. Archduke Ludwig, and to warn him against listening to the slanders of the mother, who would plunge her child into an abyss whence he could never be rescued." It does not appear from the letters that the Landshut scheme was carried out; but not long after we find Beethoven writing to a certain Herr Blöcklinger, who had obviously taken charge of the boy, and giving very precise and stern directions as to who should be permitted to see him and who not. How high a tone he assumed will appear from the subjoined extract: "My nephew must never leave your house without a written permission from me. From this you will at once plainly perceive your line of conduct towards Carl's mother. I must impress on you the necessity of those rules (proceeding from the magistrates and myself) being strictly enforced. You, dear sir, are too little experienced in these circumstances, however obvious your other merits are to me, to act on your own judgment in the matter as you have hitherto done. Credulity can, in the present instance, only lead to embarrassment, the result of which might prove injurious to you rather than beneficial, and this I wish to avoid for the sake of your own credit." The letter is signed "Beethoven, sole guardian of my nephew, Carl van Beethoven." But there is evidence to show that at this time the master was not a guardian at all, either sole or joint, for we find him a month later praying the magistrates to reinstate him in the position he had given up to a substitute. In the petition he said: "Being now finally settled here, and the welfare of the boy very precious to me, both love and duty demand that I should resume my rights, especially as this talented lad is coming

to an age (he was then sixteen) when greater care and expense must be bestowed on his education, on which his whole future prospects depend. This duty ought not to be confided to any woman, far less to his mother, who possesses neither the will nor the power to adopt those measures indispensable to a manly and suitable education. . . . I have hitherto taken a paternal charge of my nephew, and I intend to do the same in future at my own expense, being resolved that the hopes of his deceased father, and the expectations I have formed for this clever boy, shall be fulfilled by his becoming an able man and a good citizen. With this view I accordingly request that the highly respected magistrates whom I now address will be pleased to annul the Town Sequester Nussböck's interim office, and forthwith transfer me the sole guardianship of my nephew Carl van Beethoven." For some reason or other, perhaps respect for a mother's claims, the master's petition was rejected, and the previous arrangement sustained. Deeply troubled, Beethoven addressed a remonstrance to the authorities, but with no effect; and then, with characteristic obstinacy of purpose, he went to the High Court of Appeal. The petition he laid before this august tribunal is a remarkable document, full of earnestness and pathos. One cannot read it without intense sympathy for the love and zeal which animate every sentence. Here, for example, is an extract: "The welfare of my nephew is dearer to my heart than it can be to any one else. I am myself childless, and have no relations except this boy, who is full of talent, and I have good grounds to hope the best for him, if properly trained. . . . My efforts and wishes have no other aim than to give the boy the best possible education—his abilities justifying the brightest hopes—and to fulfil the trust placed in my brotherly love by his father. The shoot is still flexible, but if longer neglected it will become crooked, and outgrow the gardener's training hand, and upright bearing, intellect, and character be destroyed for ever. I know no duty more sacred than the training and education of a child." In response to this cogent appeal, and having regard to the fact that Carl's mother had just given birth to an illegitimate child (the second since her husband's death), the High Court annulled the decision of the Court below, and nominated Beethoven sole and responsible guardian.

For two and a half years from the date (January, 1820) of this settlement the letters, one excepted, are silent about Carl, but then the series addressed by the guardian to the ward himself begins. These must be reserved for future consideration. They are too important, alike in the measure of their interest and as indicative of character, to be passed over hastily. As to those already noticed, what do they show but a noble determination to discharge with faithfulness a sacred duty, and the existence in Beethoven's nature of a wealth of affection which, before restrained for want of an object, was lavished without stint upon the child intrusted to him by Providence. This, however, will appear later in forms than which nothing in universal biography is more pathetic.

(To be continued.)

#### "OVERPOWERING ORCHESTRAS."

UNDER the heading quoted above, and in the columns of the *Times*, public attention has recently been called to what we are taught to regard as the undue prominence of the modern orchestra. Not a few persons, amateur and professional, have had their say on the matter; and we are bound to add that not a little nonsense has been written concern-

ing it. Taking up the subject here and now, when the voices elsewhere are hushed, our object is to undo the mischief possibly wrought by hasty generalisations on both sides, and to place the real facts and necessities of the case in a clear and simple light.

We want to show, first, that the expansion of the orchestra is inevitable, and that none of the disadvantages incidentally attendant thereupon can or ought to hinder it. The development in question is indeed but part and parcel of a movement affecting the whole domain of executive music, while that in turn is but one phase of a universal phenomenon. We make ourselves perfectly understood when, using an objectionable but handy term, we call the present a "sensational age." In nothing is the world now satisfied with the slow and sober procedure of the past. Our feelings, whether of attraction or repulsion, can only be engaged by powerful forces. Like the string of a slack bow, we vibrate only when touched by strength. We have no patience with that which is plodding and tame. We must be dazzled where there is light; or, if darkness be the object, we pooh-pooh it, unless it can be felt. Music no more than anything else can escape the prevailing influences of the age; indeed, more readily than anything else, it is touched by the dominant feeling. In what branch of human labour, for example, do we see reflected with greater strength the awakening of passion and the kindling of aspirations caused by the great moral, social, and political convulsion styled the French Revolution? It is certain that without the Revolution we should have had no *Sinfonia Eroica*. Is it as certain that we should have had a Beethoven—the Beethoven of actual reality? And how much of the peculiar character of modern German music may be due to the present chaotic transition state of German thought—a state characterised by the uprooting of social, philosophical, and religious landmarks before new ones had been laid down. But these considerations lead us far afield. Enough that the "sensationalism" of the age has entered into music. To it we owe our monster performances, with players by the hundred and singers by the thousand; and from it arises that constant feverish straining after "effect" which leads to results good and bad in almost infinite variety. Under such conditions the development of the orchestra is a matter of course, the more because the orchestra presents the most ample field for expansion. With the chorus you are working, so to speak, no more than four primitive colours, and are limited to whatever can be done by deepening and intensifying their hue. But the orchestra gives all shades, and not only makes possible endless combinations, but suggests actual discoveries in a region that opens wider the more it is explored. What marvel, therefore, that the modern composer exalts the orchestra, since he finds in it the readiest exponent of his thoughts, and the most powerful lever by which to lift himself to fame.

The facts above set forth must be looked in the face. They are inevitable, and he who leaves them out of his calculations upon the matter at issue is as silly as the schoolboy who labours on hoping to exhaust a recurring decimal. The power of the orchestra, like that of the House of Peers in the opinion of the Long Parliament, "has increased and is increasing." Whether it "ought to be diminished" is another question altogether, and one which we do not hesitate to answer in the negative. Experience goes to show that in the artistic world tendencies and developments which harmonise with the spirit of the age, and are general rather than local in their character, work for good rather than evil. So it is, beyond doubt, in the case under notice. Already the expansion of the orchestra in the direction of in-

creased resources and augmented strength has revolutionised the mode of its employment when conjoined with voices. Where it was once subordinate, it has become co-ordinate, if not more. Where the instruments once merely supported the voices, moved about them in conventional forms of ornament, or filled up with *rococo* passages the pauses given them for rest, they now act independently in the promotion of the general design, and even carry its expression further than words and voices can follow. Any fairly representative work of modern times—the more modern the better—will exemplify this. Take, in proof, the “Schicksalslied” of Brahms; and, among operas, the later works of Wagner, in which the orchestra far more than the voices illustrates both fact and feeling. Looking at all this, it is impossible to generalise about the use—“overpowering” or other—of the orchestra. No longer do instruments necessarily play the part of accompaniment; and there may arise occasions when, on perfectly legitimate grounds, they take precedence of the voices. Each case should, therefore, be judged upon its merits, and decided not with reference to a theory now antiquated and inapplicable, but from a point of view having regard to the plan and intention of the composer.

But while the foregoing considerations should have due weight and lead to careful discrimination, they stand wholly apart from the criticisms sometimes passed upon modern performances of music which is not modern. Nothing in them excuses or, even by distortion, can be made to excuse the wrong-headedness which treats works of a former day precisely as though they belonged to the present. When a writer of “additional accompaniments” (unless he be a Mozart, and have the genius which is a law unto itself) adds to the work of another features as incongruous as a Grecian portico and a Gothic church, he meets with and deserves universal reprobation. So should he who brings to the performance of an oratorio by Handel the gigantic resources and relative supremacy of the modern orchestra. Here the conditions under which the composer wrought and by which he was guided are reversed. The original intention was—since there could have been no other—that the vocal music should reign supreme, everything else being an adjunct, and carefully treated with regard to the measure of its subordination. But a Handelian oratorio with the “overpowering orchestra” now in vogue violates that intention and something more. It thrusts the voices into the background and hides them behind a mass of mere noise, while at the same time it employs the resources of instruments capable of and intended for specific and noble effects in mere hack work—thickening chords and doubling parts. This is the grievance which underlay the sometimes blindly sweeping letters to the *Times*; and we are bound to say that it is one the more severely felt because in origin so opposed to common-sense and the elementary principles of art. There is no music in mere noise, which indeed may be and often is increased at music's sole expense; and there is supreme folly in applying to works of art a century old the conditions that suit only those of our own time. But while this fact should be recognised, we must not be led blindly into a crusade against big orchestras. They have their place, and the limit of their development has even yet not been reached.

OUTSIDE the circle of those accredited teachers of an art whose exertions contribute so materially to its healthy progress, we always find a number of persons who assist in an equal degree to its degradation by pretending to show how fame and even money can be obtained without the trouble or expense of study.

Theatrical engagements, for example, are promised to ladies and gentlemen who know nothing whatever of acting, the only stipulation being that the former must be *bonâ fide* “blondes or brunettes,” and the latter “good-looking.” Adults of any age, by applying to the advertiser, can be, by some process entirely unknown to the most celebrated professors, made “brilliant performers” with but little practice, and at a very moderate cost; and now we find, by an advertisement in a morning paper, that a professor of the guitar undertakes to teach voice accompaniment to ladies “by ear, in six easy lessons. Knowledge of music not necessary.” We remember that at the now extinct “Dramatic College Fêtes” those who entered the “Tent of Mystery” were politely shown out at the other end, without seeing anything, and particularly told—what was perhaps quite unnecessary—not to mention the trick outside. On the same principle we may conclude that the “blondes or brunettes” and “good-looking” gentlemen who hope to receive at once theatrical engagements, the “adults” who believe that they will become “brilliant performers,” and the ladies who expect to accompany themselves in “six easy lessons,” without possessing any knowledge of music, are too much ashamed of their failure to confess it in print. For the sake of the arts thus lowered, and to help in the exposure of those who lower them, we should be glad, however, if one of those tempted to take advantage of these advertisements would give the result of his or her experience; and freely offer the use of our columns to any who will boldly come forward as a champion in the cause.

THE ignorance of authors upon matters connected with music is so proverbial that it excites but little surprise when, in perusing the works of even the most eminent literary men, we light upon any decisive instances of the fact. Yet in articles presuming only to convey information we can scarcely be so forgiving; and it behoves those who desire to uphold the dignity of an art rapidly asserting its true place in the world to point out any erroneous statements put forward with a confidence which might carry conviction of their truth to the minds of those as ignorant of the subjects as the writers themselves. In a notice of the meeting of the British Association in Dublin, which appeared in the *Athenæum* of the 10th ult., after mentioning the appreciative reception of Handel, we read the following: “Dublin has since produced the composer Michael Balfe, while to Thomas Moore and Sir John Stevenson—both natives of that city—Ireland owes the ‘Melodies,’ still prized by the Irish race in every quarter of the globe.” Now that Moore wrote words to melodies already deeply engraven in the hearts of the people, and that Sir John Stevenson arranged them with symphonies and accompaniments which completely disfigured their native beauty, is so patent a truth that its being unknown to the very person who undertakes to write about it seems almost incomprehensible. Supposing, for instance, that in speaking of the labours of a man well known, it were to be asserted that he made some extraordinary discoveries in chemistry, the fact being that he had never contributed anything at all to the science. Assuredly this would somewhat astonish the intelligent readers of a periodical presumed to hold high rank as an authority; but how would this astonishment be increased when—to put a parallel case to that respecting Moore—it was found that the person mentioned was not a chemist at all?

WE have a word of caution for all those whose position renders them liable to be called upon, with letters of introduction, by visitors from the United States. Some time during the past season a female



pianist arrived in London bearing, among others, a recommendation from an artist in America to the wife of a distinguished professor. She duly visited the lady in question, and being treated, as she thought, with incivility went home and wrote a savage letter to a friend across the Atlantic, who of course sent it to a musical paper, which equally of course printed the thing with nearly two columns of comment. The letter is one of the vilest productions conceivable. It speaks of having been ushered into a "dull and dirty-looking parlor" furnished with "a good deal of vulgar finery;" it refers to the lady of the house as "showily dressed;" describes another member of the family as "tall, thin, . . . powdered, painted, and made up badly," and criticises the bearing and conversation of both in the same complimentary spirit. It may have been that the female pianist was not received with open arms. About that we know nothing; but if American artists who come here bearing letters of introduction, and find themselves valued at a less figure than their own self-estimate, are to write letters for publication lampooning the homes and the families into which they obtain admittance, it will be necessary to take measures for keeping them on the door-step. It is bad enough for people of position in the musical world to be pestered, as they continually are, by strangers on the look-out for favours, but it is intolerable that they should run the risk of being held up to ridicule by name in American journals, and, worst of all, lectured upon through nearly two columns by an American editor.

THE vocal "star" of the Paris Conservatoire this year is a Mdle. Vaillant, who has succeeded in carrying off the three highest rewards open to her. Mdle. Vaillant may with special reason be called a surprising young lady, for, on what racing men call "public form," she ought to have come out of the competition at the tail-end. A student for some years, she was always classed among those without a future. Twelve months ago even, Mdle. Vaillant took only a solitary and miserable *accessit*, and now she is laden with honours and eagerly sought by managers at her own terms. *A propos*, Mdle. Vaillant has made the French *impresarii* and critics angry, by engaging herself to the Théâtre de la Monnaie of Brussels. The Grand-Opéra wanted her, and the Opéra-Comique was eager for her service, but both found that the Belgian had been first in the field. Upon this she is reproached with accepting a gratuitous education under the usual conditions, and then evading them by closing with the Brussels offer before knowing whether a French theatre would claim her. Mdle. Vaillant's conduct, we are told, is inexcusable; while the assertion of her friends that she desires to perfect her dramatic education away from Paris is ironically pronounced "admirable." We can make some allowance for the anger excited by the young lady's behaviour. Paris has not too many singers of real worth to be able to spare even one. But, on the other hand, the French capital so often robs Brussels of her artists—as when, the other day, she took M. Bertin—that a reprisal should be accepted with equanimity as both natural and just.

A LETTER on some inaccuracies in Grove's "Dictionary of Music and Musicians" from a correspondent who signs himself "G. A. C.," which appears in our present number, draws attention to a matter upon which we have often commented in reviewing works intended for the reference of future musical historians—we mean the plan of confidingly following the account of the career of an eminent man in one book, instead of carefully sifting the evidence to be

gleaned from many. Few persons not accustomed to collating facts can form an idea how a story affecting the artistic—if not the moral—character of one who has earned a world-wide fame passes current for years, simply because no biographer sees the absolute necessity of becoming assured of the truth before committing himself to print; in proof of which we might cite instances, not only where an almost universally accepted statement has been discovered to be utterly without foundation, but where one person has been actually confounded with another of the same name. It would, we think, be an excellent method were the authorities to be named for every fact mentioned in a biography; for, independently of thus drawing the attention of those interested in the subject to these sources of information, we certainly could not then be informed that a composer who had never exercised his talents upon the lyrical drama had produced two successful Operas, or that an artist living at the time of a so-called "Biographical Dictionary" being printed, died nine years previously, for the publication of both which glaring errors we can ourselves vouch.

EVERYBODY has heard of "moral pocket-handkerchiefs," the object of which is to convey words of wisdom to the young by means of a material which, like that used for the "indestructible toys," could not be wantonly pulled to pieces by the little hands for which they were especially manufactured. It must have been a clever person who first thought of applying this idea to musical publications. At first we had elaborately executed views of places, the names of which gave the titles to the compositions; and children became thus acquainted with some of the principal cities of the world during the hours of their musical study. But we have now gone beyond this, for on the "Great Globe Quadrilles" appears a coloured representation of one half of the earth; and to prove that music keeps pace with the times, the "Cyprus Galop" contains on its title-page a "clear and authentic map of the island." The notion of thus inculcating geographical knowledge to young scholars under pretence of giving them music is so good that it should be more universally carried out. The "Multiplication Table Polka," or the "Alphabet Waltz," for example, would be excellent school-pieces, as far as the illustrations are concerned, and would no doubt command an extensive sale. We would only suggest to those composers who feel inclined to lend themselves to this undertaking that—as in the case of the "moral pocket-handkerchiefs"—the title-pages should be printed on some substance more durable than paper; for as these would probably long survive the music, it seems a pity that they should become at all torn or defaced.

#### PROMENADE CONCERTS.

WE have never been warm friends of these Concerts, partly because, under the direction of refreshment contractors, a certain tone is necessarily given to them antagonistic with any high feeling for art, and partly because the cross between a concert-room and a promenade prevents our considering the arena in its present shape suitable for either. Since the opening of the Concerts for the present season on the 3rd ult., however, many excellent works have been given, under the able conductorship of Mr. Arthur Sullivan, who, with Mr. Alfred Cellier to assist him occasionally in his arduous duties, presides over a thoroughly efficient orchestra. On the first evening a selection from Mr. Sullivan's comic Opera, the "Sorcerer," was a successful item in the programme; and the Overtures to "Oberon" and "William Tell" showed the sterling quality of the band to the utmost advantage. Mdle. Alma Verdin created a very decided impression;

her facile vocalisation in Verdi's "Ah fors'è lui" especially, eliciting the warmest applause; and Miss Josephine Lawrence's artistic rendering of Mendelssohn's Piano-forte Concerto in G minor deserves also to be mentioned in terms of high commendation. The announced plan of playing all Beethoven's Symphonies in regular order on the "classical nights" (with the exception of No. 9) has been strictly adhered to; and Mr. Sullivan may fairly be congratulated on the manner in which he has taken the *tempi* of the several movements. A new pianist, Madame Montigny-Rémaury, has won for herself a high reputation; her unexaggerated and intelligent interpretation of some of the standard and most exacting Concertos having won the good opinion of artists as well as of the general public. The vocalists have included Madame Rose Hersee, Miss Mary Davies, Miss Anna Williams, Mesdames Patey and Antoinette Sterling; Messrs. Barton McGuckin, E. Lloyd, and Maybrick; several others being promised during the season. The attendances have been very large, especially on the "classical nights."

THE following paragraph, respecting a scheme of the utmost importance to those who desire to forward the cause of healthy musical education in this country, has been sent to us for publication:—"A meeting has recently been held at Marlborough House, under the presidency of the Prince of Wales, with the view of advancing the science and art of music and of founding a Royal and National College of Music. At present the Royal Academy of Music and the National Training School for Music have no connection. It is proposed, with the assent of the managers of both these institutions, to consider the best methods of bringing them into connection, so that they may co-operate in promoting higher education in the art of music, and form the basis for a new college on a more extended and permanent footing than any existing institution. An executive committee, under the presidency of Prince Christian, has been appointed, and will confer with representatives of both these institutions. It is hoped that the present scholarships given by public bodies throughout the country will be continued to the new college, and that the great city and municipal corporations, as well as individuals interested in music, will aid in founding new scholarships. In the autumn the Prince of Wales proposes to invite to a conference the chief representatives of the corporations interested in founding the new college. The following gentlemen attended the preliminary meeting at Marlborough House: His Royal Highness the Prince of Wales (in the chair), His Royal Highness Prince Christian, K.G., Earl Granville, K.G., Earl Spencer, K.G., Lord Hampton, Lord Clarence Paget, Sir Thomas Gladstone, Bart., Rev. Sir F. A. Gore Ouseley, Bart., Sir Wm. G. Anderson, K.C.B., Sir Henry Thring, K.C.B., Sir Julius Benedict, Sir Michael Costa, Right Hon. Lyon Playfair, M.P., Mr. Alderman Cotton, M.P., Mr. Samuel Morley, M.P., Major-General Scott, C.B., the Dean of St. Paul's, Mr. Thomas Chappell, Mr. C. J. Freahe, Mr. Otto Goldschmidt, Mr. John Hullah, Mr. Henry Leslie, Mr. Charles Morley, Professor G. A. Macfarren, Mr. Kellow Pye, Rev. John Richardson, and Dr. A. S. Sullivan." We reserve our comments upon this undertaking until the detailed plan upon which the college is to be carried on—and, more especially, the names of the managing body—come officially before us.

THE Dedication Festival of the church of St. James's, Curtain Road, Finsbury, was observed on St. James's Day and during the following week. On the evening of the 25th of July the choir was considerably augmented. The processional hymns were 164 and 136 ("Hymns Ancient and Modern," old edition); the responses, Tallis (Goss's festival arrangement). The psalms were sung to Gregorians from Helmore, the pointing being especially commendable. The Magnificat was one of a series of three *à faux bourdons*, arranged to first and second tones by the Rev. C. J. Ridsdale, the preacher of the evening. The Nunc dimittis was a setting of the second Parisian tone, composed for the occasion by Mr. E. Rumney Smith, the director of the choir. The anthem was H. Gadsby's fine chorus, "O Lord, our Governor," and the hymns during the service 257, 142 (part iii.), 320, 243, and 244. At mid-day on the following

Sunday, the music was as follows: Introit, "Come ye blessed" (Barnby); service, Dykes in F; offertory sentences, Monk in C; Benedictus and Agnus Dei, Messe Solennelle; Paternoster (Hoyte). At Evensong a full orchestra, numbering twenty-four performers, assisted the organ in accompanying, and also in playing the voluntaries. The responses, psalms, and hymns, were the same as on St. James's Day. The service was Gadsby in C, which was sung in an efficient manner. The anthem was Shaw's "I will magnify Thee," the orchestral parts for which were written by the Conductor, Mr. E. R. Smith, to whom the success of the musical arrangements of the festival is mainly due. Mr. Walter Miller ably presided at the organ.

At the Tonic Sol-fa College a six weeks' term of musical study for preceptors, teachers of singing in day and Sunday schools, reformatories, church choirs, &c., has been concluded during the past month in London. About forty students from various parts of England, Wales, and Scotland attended. There was daily practice in the art of teaching singing, voice-training, and in the special duties of preceptors and choirmasters. Besides this, there were classes in composition, counterpoint, harmony, analysis, ear-training, and instruments. Evening lectures were given on instrumentation, musical form, elocution, and the art of conducting. The classes all afforded actual practice for the students; instead of lecturing to them, the teachers called upon them one by one to stand before their fellows and conduct a piece of music, give a model lesson, or sing or read a passage. Each performance was then criticised by the class and afterwards by the lecturer. The lecturers included Mr. Curwen, Rev. A. D'Orsey, B.D., Mr. H. Fisher, Mus. Doc., Mr. Proudman, Mr. McNaught, A.R.A.M., Mr. W. C. Harris, Mr. A. L. Cowley (of Dublin), Mr. L. C. Venables (conductor of the South London Choral Association), and Mr. Evans (music instructor to the London School Board). This is the third yearly session the College has held.

A MENDELSSOHN Concert was given at the Alexandra Palace on July 27, when Miss Anna Williams, Madame Antoinette Sterling, Mr. Vernon Rigby (who replaced Mr. Sims Reeves, absent from indisposition), and Mr. Thurlay Beale appeared. The first part of the programme was devoted to Mendelssohn's works, and included the Overtures, "Marriage of Camacho" and "Ruy Blas," the Cantata "To the Sons of Art," "Infelice," "O rest in the Lord," "If with all your hearts," and a solo and chorus from the "First Walpurgis Night." The second part was miscellaneous, the Concert concluding with Weber's "Jubilee Overture." On the 1st ult. Sir Julius Benedict's Cantata "Undine" was given, and on each Saturday evening during the past month Operas in English have been performed in the theatre, under the conductorship of Mr. F. Archer, and have attracted large audiences. "Faust," "Fra Diavolo," "La Sonnambula," and "Maritana" have been amongst the Operas produced.

THE St. George's Glee Union gave its usual monthly Concert at the Pimlico Rooms on Friday the 2nd ult., a feature in the programme being the piano-forte playing of Miss Julia Augarde, who selected for her solos Liszt's "Rigoletto" and Chopin's Grand Valse in A flat. Miss Clara F. Nash and Mr. R. Griffin were the vocalists. The remaining portion of the Concert was devoted to Part-songs, Glee, &c., amongst which may be specially mentioned "Here in cool grot" (Morrington), "Hear, holy power," "Masaniello" (Auber), and "Who shall win my lady fair" (Pearsall). Messrs. T. Garside and Joseph Monday conducted.

MR. PYATT has engaged for his autumn tour: Madame Christine Nilsson, Miss Orridge, Mr. Sims Reeves, Mr. Santley, Mr. H. Nicholson, and Mr. Sidney Naylor. The Concerts will take place at Liverpool, September 27; Glasgow, September 30; Edinburgh, October 2; Newcastle-on-Tyne, October 4; Manchester, October 8; Nottingham, October 11; Birmingham, October 15; Leeds, October 17; Bradford, October 22.

THE marriage of Mdlle. Albani with Mr. Ernest Gye took place at the Bavarian Chapel, Warwick Street, on the 6th ult.

## REVIEWS.

*Die Musikgeschichte in zwölf Vorlesungen.* Von W. Langhans. [Leipzig: F. E. C. Leuckart, 1878.]

The publication of these lectures, which at the time of their delivery last winter at Berlin attracted a good deal of attention, will be welcomed by all who, like ourselves, recognise in the study of the historical development of music an essential element of musical education in general. Dr. Langhans is a professor at the New Academy of Music at Berlin, and his thoughtful writings upon topics connected with the art have brought his name deservedly into prominence among the younger generation of German musical savants. He attacks his subject with the confidence of one who has mastered its details, and with the determination to adhere strictly to the self-imposed limits of a "history of music in twelve lectures;" a resolution which, however, finally breaks down before the alluring name of Richard Wagner, to whose artistic importance an entire lecture has been devoted. We are not, however, prepared to find fault with this apparent inconsistency, which, moreover, may be justified by the maxim that the artistic efforts of a past generation are most clearly reflected by the more important strivings of the present. The result is, that in the volume before us we have at once something more and something less than an "abridgment" of musical history. The author does not pretend to supply a complete enumeration of all the important facts, but while judiciously selecting and grouping his material he has succeeded in placing before his readers a series of interesting pictures *en miniature* of the various epochs of musical culture, which are well calculated to stimulate further inquiry and to develop a taste here and there for original research. This is exactly what is needed for a subject the study of which may be said to have scarcely yet come of age, and which still presents whole tracts of virgin soil where even the mere amateur may venture to tread in the hope of rendering valuable service to the art. In his preface Dr. Langhans remarks: "To judge by the concert-programmes and operatic *répertoires* of the day one is almost led to believe that music as an art took its departure from Bach, Handel, and Gluck, and that the composers of more remote periods possessed merely an antiquarian interest." With the exception of some isolated efforts to revive the works of older masters which have been made in recent years, this remark is undoubtedly just; and the author's endeavour to show by these lectures "that the musical strivings of all ages are entitled to our consideration," and "to prepare the reader for the study of more comprehensive works on the subject," has been as well-timed as it has been successful. It would be scarcely fair on the part of the connoisseur to look for much new information in a book of such modest pretensions. In his cursory review of the progress of the art, from the earliest periods to the still fermenting art-principles of the present day, the author is to a great extent guided by the few standard works which musico-historical literature has to offer. Nor does he omit, whenever the occasion presents itself, to quote his authority; and here we are glad to notice the frequent reference to A. von Dommer's excellent "*Handbuch der Musikgeschichte*," a volume which we should like to see in the hands of all who desire to obtain concise, yet relatively complete and reliable, information in this direction. Nevertheless, Dr. Langhans's "Lectures" may claim a distinctive merit of their own, inasmuch as he presents his subject to the reader in an attractive and thoroughly well-digested form. Perhaps the most conclusive evidence of his qualification as a writer of history is furnished in the chapter headed "Richard Wagner," to which we have already referred, where the author's known predilections for the modern reformer have been successfully curbed by the objective view of the historian. The diction is throughout lucid and suggestive, and there is an enthusiasm underlying the author's necessarily brief exposition which gives promise of more ambitious work from the same pen at no distant future.

*Primer of Pianoforte Playing.* By Franklin Taylor. [Macmillan and Co.]

It is a good sign when we find works explanatory of the rudiments of an art taken out of the hands of book-makers and confided to men who have so mastered the

principles of the subject upon which they write, that they can not only reproduce the opinions of others, but lay down some rules of their own. Modern pianoforte music has necessitated new laws of fingering; and we gladly welcome, therefore, a treatise by so able a pianist as Mr. Franklin Taylor, who—however some of his brother artists may differ from him in many of his views—has evidently thoroughly thought out the matter for himself. We cannot give too much praise to his remarks upon Touch and Phrasing—two of the most important, although perhaps two of the most neglected, points in what may be termed "fashionable teaching." Our author truly says, "Touch is to the pianist what a good management of the voice is to the vocalist, or a good action of the bow to a violinist—the means of producing agreeable sounds and of executing difficulties." Some very good examples are given in illustration of the *legato* touch, and also of the method which should be employed in playing melody and accompaniment with the same hand, especial stress being laid upon the necessity of exercising less pressure upon the subordinate part; although we cannot quite indorse the opinion that an occasional almost imperceptible breaking of the chord, where melody and accompaniment come together, can "by no means be allowed," for not only do many excellent pianists occasionally adopt this plan of bringing out the subject in their playing, but they also recommend it in their teaching. Many examples from classical music might be quoted where this method can be legitimately employed; but it will be sufficient to mention the commencement of the slow movement of Beethoven's "Sonata Pathétique." One of the most essential, and one of the most carefully considered, portions of the book is that devoted to the fingering of *arpeggios*, which is reduced to so perfect a system that few pupils who attentively study it can fail to grasp the whole subject. Admirable, too, are the exercises given for passing the third finger over the thumb, and the thumb under the fingers, Ex. 40 being especially valuable for the latter object. The observations upon phrasing, with the quotations from Mendelssohn's "Lieder ohne Worte," and other well-known works, evidence much knowledge of a matter too much disregarded; and we are certain that many who pass for "brilliant performers" will profit largely by attentively perusing Mr. Taylor's very sensible remarks. We cannot agree with our author in calling an *acciaccatura* a short *appoggiatura*. An *appoggiatura* is a leaning note; and to say that a short leaning note is a note not *leant upon* is meaningless. "If the *appoggiatura* is long," he says, "it takes the accent; if short, the accent falls on the principal note." Precisely so, and therefore the latter is an *acciaccatura* (which comes from *acciaccare*, to crush), and the former is an *appoggiatura* (which comes from *appoggiare*, to lean, or dwell, upon). Again, it is laid down as a rule that a long *appoggiatura* is "made half the length of the principal note, which is consequently reduced to half its written value." Undoubtedly this is true in many cases; but we could cite one instance at least which occurs to us from Mozart in an *appoggiatura* before a crotchet is written a semiquaver; this is certainly a short *appoggiatura*, but by no means an *acciaccatura*. Much more to the purpose is the description upon page 87, that "the long *appoggiatura* is written as a small note of the exact length which it ought to be made in playing, and the short one as a small quaver with a short stroke crossing the hook." The mode of performing the turn, trill, mordent, &c., is very clearly given, the latter grace, especially when combined with the turn, being dissected with praiseworthy minuteness, examples being selected from Bach's "Fantasia Cromatica" and Mozart's Sonata in F. The law, however, that "all ornaments are to be played during some portion of the value of their principal note, and are not to be introduced before it" is a dangerous one, we think, to give to students; for certainly we could add innumerable exceptions to the one quoted from Beethoven's Rondo in C by Mr. Taylor. But these are only minor objections to a very excellent little treatise; and the author is fully justified in expressing a hope that the student may find in his book "some grains of useful information, and may also by its perusal be led to think for himself, which is, after all, the surest road to excellence."



## PART-SONG.

Words by Sir W. DAVENANT (1605-1668.)

J. G. CALLCOTT.

London: NOVELLO, EWER, AND CO., 1, Berners Street (W.), and 50 &amp; 51, Queen Street (E.C.)

*Moderato.*  
(With closed lips.)

SOPRANO. *pp*

ALTO. *pp*

TENOR.\* *pp* (With closed lips.) The lark now leaves his wat'ry nest, And

BASS. *pp*

PIANO. *pp* *Moderato.* *♩ = 92.*

climb - ing shakes his dew - y wings; He takes this win - dow for the east, And

cres. dim.

cres. dim. *pp* A -

to im - plore your light he sings, and to im - plore your light he sings, A -

cres. *pp* A -

cres. *pp*

\* May be sung by a Solo Tenor, in which case the Tenor Chorus would sing the upper Bass notes as far as "Awake," &amp;c.

*poco accel.*  
 Till she can dress her beau-ty at your eyes, A -  
 - wake, a-wake, the morn will nev-er rise Till she can dress her beau-ty at your eyes, A -  
 - wake, a-wake, the morn will nev-er rise Till she can dress her beau-ty at your eyes, A -  
 - wake, a-wake, the morn will nev-er rise Till she can dress her beau-ty at your eyes, A -  
*poco accel.*  
 - wake, a - wake, the morn will nev-er rise Till she can dress . . her  
 - wake, a - wake, the morn will nev-er rise Till she can dress . . her  
 - wake, a - wake, the morn will nev-er rise Till she can dress . . her  
 - wake, a - wake, the morn will nev-er rise Till she can dress . . her  
*a tempo.*  
 beau - - ty, her beau - ty at . . your eyes. . .  
 beau - - ty, her . . beau - ty at . . your eyes. . .  
 beau - - ty, . . her beau - ty at . . your eyes. . .  
 beau - - ty, . . her beau - ty at . . your eyes. . .  
*ritard.*  
 beau - - ty, . . her beau - ty at . . your eyes. . .

*Tempo primo.*  
(With closed lips.)

*pp* (With closed lips.)

*pp* (With closed lips.)

*pp* (With closed lips.)

The mer-chant bows un - to the sea-man's star, The

*Tempo primo.*

*pp*

*pp*

plough-man from the sun his sea - son takes; But still the lov - er wonders what they are Who

*pp*

*pp*

*cres.*

*cres.*

*cres.*

*mf* A -

... look for day be - fore his mis-tress wakes, who look for day be - fore his mis-tress wakes. A -

*cres.*

*pp*

*cres.*

*pp*



*poco accel.*

*pp* Then draw your cur - tains and be - gin the dawn, A - *mf*

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains and be - gin the dawn, A - *mf*

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains and be - gin the dawn, A - *mf*

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains and be - gin the dawn, A - *mf*

*poco accel.*

*pp* Then draw your cur - tains and be - gin the dawn, A - *mf*

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains, *f*

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains, *f*

- wake, a - wake, break thro' your veils of lawn, Then draw your cur - tains, *f*

- wake, a - wake break thro' your veils of lawn, Then draw your cur - tains, .. *f*

*dim.* then draw . . your cur - tains and be - gin, be - gin the dawn. *rall.*

*dim.* then draw . . your cur - tains and be - gin . . the dawn.

*dim.* then draw . . your cur - tains and be - gin, be - gin the dawn.

*dim.* then . . draw . . your cur - tains and be - gin the dawn. *rall.*

*dim.*

*Clergyman's Sore Throat, or Follicular Disease of the Pharynx: its Local, Constitutional, and Elocutionary Treatment.* With a Special Chapter on Hygiene of the Voice. By E. B. Shulldham, M.D., Trin. Coll., Dublin, M.R.C.S., M.A., Oxon. [E. Gould and Son.]

FINDING that in his preface the author of this book expresses a hope that his "elocutionary suggestions may be of a practical character, and not clash with those that are purely medical," it may perhaps surprise the reader to find that he commences his first chapter by defining Clergyman's Sore Throat as an "Inflammatory enlargement and ulceration of the follicles embedded in the pharyngo-laryngeal mucous membrane." Those, however, who are tempted by the title to believe that this is a work especially addressed to sufferers from the disease upon which it treats, who wish rather to have plain and straightforward rules to guide them than to be lectured into placing themselves under a doctor's care, need not be frightened at this array of medical terms, for we can assure them that, although an M.D. himself, the writer of these "suggestions" is as free from professional pedantry as can possibly be desired; and that his little treatise, apart from its usefulness, may be recommended as a very agreeable gossiping book for all whose profession leads them to use their voice before a public audience. Many very valuable hints are given regarding the real causes of hoarseness, roughness, and scraping in the throat, and these are always conveyed in forcible and appropriately earnest language; but when speaking of remedies, good, bad, and indifferent, our author not only ceases to be "dry," but becomes amusing. "If the reader," he says, "wishes to read, sing, or speak well, he has simply to buy a box of Miles Doughty's lozenges, regardless of the musical suggestions of a Garcia or a Cummings. Has he a cough or hoarseness of voice, Brown's Bronchial Troche will extinguish the former and render the voice mellifluous. Then we have cayenne lozenges and cayenne jujubes, that sting the throat and bite the tongue, making us ask, amidst our medicated flames, for a finger tip of cold water. Besides this, we have astringent lozenges, with tannin and alum as a back-bone to them, that make the tongue rough and dry up the back of the throat as though we had been out in the woods and pic-nicked on acorns very old and very dry." And speaking of cod-liver oil, he truly says that it "only enters into serious competition with the milkman and butterman. The sphere of its usefulness is to fatten the lean, to warm those that shiver, and to soothe those that incessantly cough. To look upon it as the equivalent of beef and mutton, or of phosphorus and iodine, is to mistake its properties and misapply its powers." But although Dr. Shulldham treats at length, and with much ability, the general question of voice-production, the great merit of his book is the manner in which he handles the subject of what is popularly known as "Clergyman's Sore Throat." As all public speakers or singers are more or less liable to be impeded in their professional duties by temporary derangement either of the vocal organs or the throat, there can be no question that, as a clergyman is merely an orator, he should be no more subject to these attacks than vocalists, barristers, or lecturers. Our author, however, boldly asserts that the real reason of this is that, as a rule, the clergy do not study the "reader's art;" that they, therefore, take breath spasmodically and at random; that they usually choose too high or too low a pitch, speak in too constrained a fashion, and keep too exclusively to one unvarying tone. "We would advise," he says, "that before a single word is uttered in public, the art of breathing should be studied quietly at home. Let the elocutionary pupil take the sermon that is to be preached or the address that is to be delivered. Let him stand straight up, with head erect, shoulders thrown back, and chest well forward, and both feet firmly planted on the ground. . . . In this attitude of defence—defiance, if you will—let him take a quiet inspiration by the nose, and then let speech flow out of the mouth in quiet expirations." These are words of wisdom, and we feel confident that by adopting the method here given, a clergyman will acquire the habit of properly managing his breath; and if he also follow Mr. Hullah's suggestion of finding out the compass of his voice, and then taking a note as near the middle of this compass as possible, always pitching the voice to this note,

allowing it to range above and below as occasion may require or inclination may direct, there can be no doubt that he would save himself much suffering, and materially mitigate the weariness of his congregation.

*Musical Examination Cards.* Packet 1, and Book 2. By Walter Spinney.

[Dudley: Walter Spinney. London: Weekes and Co.]

THESE Examination Cards are said to have been "submitted and dedicated to the Academical Board of Trinity College, London, by permission." How far the "Academical Board" may agree with the following answers to the questions propounded we cannot say; but certainly in our opinion they require some revision before they can be accepted as conveying accurate knowledge to tyros: "Question: What is meant by simple common time? Answer: Four crotchets in a bar.—Question: What is meant by simple triple time? Answer: Three crotchets in a bar.—Question: What is meant by compound common time? Answer: Two or four beats in a bar, either longer or shorter than four crotchets.—Question: What is meant by compound triple time? Answer: Three beats in a bar, either longer or shorter than three crotchets.—Question: Would a bar containing four quavers be in common time; also a bar containing four minims? Answer: No." After this explanation we cannot wonder that  $\frac{3}{4}$  is termed "compound triple time." We should be glad to know also whether the examiners would be satisfied with this definition of a tone and semitone: "A tone is produced by passing over one note and the next." As some alterations in the papers sent to us are made in pencil, it is possible that the word *acciacatura* may be one which has escaped correction by the author, but the replies we have quoted to the questions can of course not be misprints.

*Mozart's Twelfth Mass.*

*Haydn's Second Mass.*

Edited, and the Pianoforte Accompaniment revised, by Berthold Tours. [Novello, Ever and Co.]

THE object of this notice is not to descant upon the merits of the two works named above. One, especially, is common property. Every note of it is familiar to all who are in the slightest degree musical, and we are very sure that if the general public followed the lead of Herr von Köchel and struck the "Twelfth Mass" out of the Mozart catalogue as spurious, they would regard it none the less favourably as a work of art. Haydn's Mass cannot as yet boast of the same amount of favour. Nevertheless, to assume that even a casual reader of the MUSICAL TIMES needs telling what it is like, and where its beauties lie, would be an impertinence of which we shall not make ourselves guilty.

But while remarks upon the works themselves are superfluous, much may be said respecting the edition bearing the name of Mr. Berthold Tours. The special feature of this edition is not so much the accuracy of the vocal parts secured by careful comparison with the most authentic scores, as it is the entirely new and very valuable accompaniment. Everything has its day, and in the history of the most useful thing there surely comes a time when that which is better adapted to the changed conditions of life supersedes it. So in music. The accompaniment arranged by Mr. Vincent Novello for the classic works first issued in a popular form by the house bearing his name was admirably suited to meet the exigencies of the time then present. Mr. Novello had to keep two things in view, both arising from a comparatively low standard of executive skill. First, it was needful to avoid overtaxing the powers of the performer, and, next, the obligation was imperative so to arrange the accompaniment that it should give as much support as possible to the voices. Failure to meet either of these requirements inevitably meant non-success as regards making popular the works brought forward. Mr. Novello, as we all know, did not fail. He kept well within the means of any respectably endowed player, and never allowed himself to be tempted from the duty of prompting and sustaining the voices. In these respects his edition was, and to some extent always must remain, invaluable; but the fact cannot be denied that the advance of musical education among the people generally has removed no small part of

its *raison d'être*. The standard of popular skill among both vocalists and instrumentalists has gone up, and with this has arisen an opportunity for readapting the accompaniment of popular works so as to reproduce as many features of the full score as possible. This task, with reference to the Masses now before us, Mr. Berthold Tours undertook, bringing to it, we need not say, all the qualifications necessary for its complete discharge. Let us add, at once, that his success lies beyond the possibility of doubt. Yet that the work was not easy those who have attempted to do the like will be first to grant. It required great taste and judgment in deciding what to include and what to reject, having regard to the claims of the composition on the one hand and the genius of the instrument on the other; but we believe that a comparison of the new pianoforte accompaniment with the full score will show that, while Mr. Tours has added nothing, neither has he omitted anything essential to the author's design. More to the present purpose, however, is a comparison between the edition before us and that of Mr. Novello. We do not go too far when saying that those who know the two Masses simply by the old pianoforte score will scarcely recognise the effect produced by the later arrangement. To estimate the difference let the reader take Mozart's work and place the "Credo" and "Sanctus" of the old edition by the side of the same movements in the new, or contrast the "Qui tollis" of the one with the "Qui tollis" of the other. These examples suffice to show the immense gain accruing from Mr. Tours's labours—a gain not only of effect but of fidelity to the original. Illustrations of equal cogency might be found in Haydn's "Second Mass," but they need not take up our space. Enough that the principle which has guided Mr. Tours in the new edition is one which all lovers of music can appreciate, and that from its carrying out nothing but good has resulted. In conclusion we must congratulate the editor upon the result achieved, and trust that his skill and taste may be yet further exercised in the same direction.

*This is the birthday of my love.* Song. Words by Sir J. Bland Burgess, 1790. Music by Charles Gardner. [Ashdown and Parry.]

THERE is much refinement of style, as well as true feeling for the quaint poetry chosen for illustration, evidenced in this little song, which, without pedantic obtrusiveness of scholastic knowledge, is evidently the work of an accomplished artist. The flowing theme in  $\frac{1}{2}$  time, with the triplet accompaniment, is happily contrasted with the change of key, the alteration from compound to simple time, and the new figure in the accompaniment on the words "The lovely earth is once a year dressed out in Spring's array." A composition so unpretentious, and yet so obviously the result of mature thought, should find favour with vocalists, even in the present overstocked state of the song-market.

*Asking.* Song. Words by Mary Cowden Clarke.

*Be true to my love.* Song. Words by Mary Cowden Clarke. Composed by W. Borrow. [Metzler and Co.]

THE first of these songs has a subject scarcely of sufficient interest to bear being, without the slightest alteration, set for three verses. "Be true to my love" has a better theme; but melody and accompaniment must not walk up from dominant to key-note as we find them do between bars 1 and 2, page 3; and we should like to substitute a G for the B in the bass (bar 10, same page), for, apart from the leading-note leaping down to the third of the tonic harmony, the melody requires a fundamental bass. In other respects the song is melodious and vocal.

*Stars.* Song. Written and composed by Suchet Champion. [Howard and Co.]

If composers will insist upon writing their own verses without possessing any special gift for the task, they ought not to complain if both words and music of their songs rise not beyond mediocrity; for there is really no more reason why a musician should be a poet than that a poet should be a musician. Our greatest song-writers have been inspired by the poetry existing around them; and the attempt to heighten by a sympathetic musical colouring the effect of words already eloquent in their simple beauty has produced some of our richest vocal treasures. It is certainly

a proof of modesty when a man has but little to say in music, to say that little through verses of his own making; but the question, as a mere matter of art, is whether we want such manufacture at all; and believing that it is really only as an art-work—great or small—that an honest reviewer should consider a composition submitted for his judgment, composers who are content with the "line of endeavour" (as Mr. Carlyle calls it) of Mr. Suchet Champion must not be surprised if we either pass over their works altogether, or take them as themes upon which to express our general convictions upon a very important subject. The song before us is neither better nor worse than many of the same class forwarded to us; but, as might be expected, the music is superior to the poetry. The harmonies are carefully written; but the author's attention should be drawn to the omission of the  $\sharp$  before the Gs in the voice part, where the melody commences in A, an error which, curiously enough, again occurs in the second verse.

*Spring Flowers.* Trio for Female Voices. Words by Knight Summers. Music by Theodore Drew. [Novello, Ewer and Co.]

A MELODIOUS and smoothly harmonised Trio, well adapted for drawing-room singing. For the due expression of the words we think that the composer clings too much to his original key, especially as he does not hesitate to give variety of rhythm; but amateurs will no doubt be grateful for a composition which will enable them to give pleasure to their listeners at the expenditure of so little trouble to themselves.

*Collection of Elementary and Progressive Pieces for the Pianoforte.* In Two Books. By A. Ehmant. [Stanley Lucas, Weber and Co.]

WE have never endorsed the opinion that the study of music should be considered an amusement, and consequently can conscientiously do no more than award that praise due to ingenuity and industry to those who invent "games" by which children in the hours which should be devoted to play are supposed to gain a thorough knowledge of notation, time, and accent. But, on the other hand, there can be no possible reason why the little lessons which are placed before beginners should be dry and uninteresting. That this fact is now beginning to be admitted may be proved by the number of small pieces for children by modern composers, and also by the republication of many in the classical form by the older writers, intended to replace the dreary arrangements of antiquated airs in the conventional "Instruction-Book," or (what may perhaps be considered still worse) easy transcriptions of "Royalty songs," the melodies of which are presumed to have made their way from the drawing-room into the nursery. The collection of progressive pieces now before us we can most decidedly recommend as admirably suited for their intended purpose. The early lessons are carefully considered, and the little sketches which follow—all of which have titles—are melodious and full of character. The Second Book contains some more important compositions, amongst the best of which may be mentioned "Undine," "Valse Melancolique," and "Dance round the Maypole."

*Modern Classics for the Pianoforte.* Edited, revised, and fingered, by C. Wilhelm. No. 15, Promenade—Heller. [Wood and Co.]

ALL who know that this piece forms one of a set of sketches by Stephen Heller, called "Promenades d'un Solitaire," must be astonished to find it published in a detached form under the unmeaning title of "Promenade." The fingering is, of course, to amateurs, a boon; and the editing means, we presume, correcting the proofs; but in what manner has the composition been "revised"? Surely the accredited editions of these charming pieces have been before the public long enough to let us know what the composer meant; and although we may wish, for the sake of the art, that they should be from time to time republished, we care not that their original form shall be in the slightest degree disguised. As we see that these "Modern Classics" are to be continued, we venture to hope that in future the "revision" of the works included in the series will be conducted with a due reverence for their composers.



## FOREIGN NOTES.

THE congress periodically convened by the Allgemeine Deutsche Musikverein invariably presents some features eminently characteristic of German musical life and of modern art-consciousness in general which render it one of the most interesting events of the year. On these occasions debates and lectures on prominent musical questions are alternated by the performance of works chiefly by contemporary composers, and the consequent personal interchange of ideas forms not the least important item in the net result produced by these gatherings. It will be remembered that at the congress held last year at Hanover special attractions were offered to the assembled musicians in the performance of Byron's "Manfred," with Schumann's music, and of an opera by Peter Cornelius. The programme of this year's meeting, which took place some few weeks ago at Erfurt, included no operatic performances, but the proceedings were nevertheless of the highest interest, including moreover the active co-operation of Franz Liszt. During the six concerts given in connection with the Erfurt meeting, the performances consisted for the greater part of new works by members of the association, among which we will only instance the following: Te Deum (Friedrich Kiel); Symphony in G (Felix Dräseke); 13th Psalm, for Tenor solo, chorus, and orchestra (Liszt); "Phæton," symphonic poem (Saint-Saëns); Notturmo and Allegro risoluto (H. von Bülow); 130th Psalm (Joachim Raff); Trio for pianoforte, violin, and violoncello (H. von Bronsart); Quintett for pianoforte and stringed quartett (Sgambati, an Italian pupil of Liszt); two Episodes from Lenau's "Faust," for orchestra (Liszt); Symphonic poem, "Hungaria" (Liszt). In the course of the congress, lectures on technical and educational subjects connected with the art were delivered by Herren A. Hahn (the energetic editor of *Tonkunst*), R. Krause, and Dr. Langhans; and the meeting generally is described as having been one of exceptional interest.

The operatic season is about to recommence on the Continent. The Royal Opera-house at Berlin was announced to reopen its doors on the 23rd ult., with a performance of Weber's "Oberon," to be succeeded by Cherubini's "Water-Carrier," and Wagner's "Lohengrin." The Imperial Opera at Vienna resumed its performances on the 15th ult., with a revival of Meyerbeer's "Le Prophète." At the same establishment first representations of Herr Wagner's "Siegfried" and M. Gounod's "Phlémon et Baucis" are in sight for the coming autumn. It is stated that the previous season has left a deficit of 300,000 florins to the imperial institution.

"Meister Martin der Küfer" is the title of a new opera by W. Weissheimer, founded upon the well-known tale of C. T. A. Hoffman, which is shortly to be produced on the Carlsruhe stage. At Frankfort a new operatic work from the pen of A. Dietrich, entitled "Robin Hood," has likewise been accepted for representation during the coming campaign.

Madame Adelina Patti and Signor Nicolini have, it is stated, accepted engagements for the ensuing season, both at the Kroll'sche Theater at Berlin and at the Stadt Theater of Hamburg.

Mr. Sebastian Bach-Mills, an American pianist, who has already gained considerable reputation on the other side of the Atlantic, has recently made a very successful *début* at a concert held at Wiesbaden. He has been a pupil of the Leipzig Conservatorium.

The *Deutsche Bade-Zeitung* vouches for the accuracy of the following anecdote emanating from Kissingen: "Since the arrival here of Prince Bismarck the town is swarming with enterprising concert-speculators. One of their number, a certain Herr Julius Grauer, petitioned the prince on the very first day of his stay here to accept the patronage of an orchestral body which he was about to organise for the sole purpose of producing at the Kurhaus on four successive evenings a 'Sinfonia attentatica' (*sic*), of which Herr Grauer confessed himself the author. The 'symphony' in question is composed of three movements only, of which the opening one embodies the murderous attempt of Kullmann at Kissingen as the 'Leitmotiv,' while the two remaining parts, with the device of 'Unter den Linden,' illustrate in tones the two subsequent attempts made upon the life of the Chancellor at Berlin. It need scarcely be added that some pistol-shooting is likewise included in the

score of this interesting work." Prince Bismarck has, it is added, "not yet vouchsafed a reply to the petition," being probably already sufficiently well acquainted with the original "leading motive" of the pistol-shooting alluded to in the above "symphony" to be able to dispense with its artistic interpretation at the Kurhaus.

The experiment recently tried at the Cologne Theater of sinking the orchestra below the floor of the house, after the model of the Bayreuth arrangements, is said to have been attended with complete success.

An interesting festival was recently celebrated by the eminent music-publishing firm of Breitkopf and Härtel, of Leipzig, the occasion being the fiftieth anniversary of the entry of the present senior partner, Herr Raimond Härtel, into the business. Among the numerous commemorative gifts of which Herr Härtel was the recipient, one of the most interesting was that presented by the *personnel* of his office, consisting of a handsome portfolio, adorned with the crest of the firm, and containing a photographic copy of the first official document written by the veteran member of the house, viz., a letter directed to the still flourishing firm of F. Lucca, at Milan. Congratulatory addresses (delivered either personally or through the medium of the telegraph) continued to arrive from all parts during the festive proceedings of the day.

Notices of the concerts of all nations, incidental to the Paris International Exhibition, continue to fill the columns of French music journals, but we must again limit ourselves to the selection of a few programmes which will be found, as usual, at the conclusion of these notes. Just now the vocal entertainments given by some 150 Swedish and Norwegian Students are creating a *furor* at the French capital, similar to that elicited by the Spanish *Estudiantina* some few months ago during the Carnival, with this difference, however, that the performances of the Scandinavian rivals of the latter possess a real musical value. They are the representatives of the exceedingly well-trained vocal societies of the Universities of Upsala and Christiania, led by Herren Hedenblad and Behrens.

The very interesting collection of manuscripts of great composers now being exhibited in Paris includes—besides numerous specimens from the pen of Haydn, Mozart (above all the original score of "Don Giovanni"), Gluck, Lulli, Rameau, Grétry, and others—the original score of Cherubini's "Les Deux Journées," a Cantata by J. S. Bach, and fragments from Handel's "Acis and Galatea."

The success of Verdi's "Aida," in the French version of the libretto, has been such that the contemplated closing of the Théâtre-Lyrique had to be postponed. At the same establishment a new opera by the Marquis d'Ivry, entitled "Les Amants de Verone," in which M. Capoul is to sing the principal rôle, is in course of preparation. The *sujet* of the new work is founded on Shakespeare's comedy of the "Two Gentlemen of Verona."

M. Victor Massé, the composer of "Paul et Virginie," has been relieved from his duties as *chef des chœurs* at the Grand-Opéra. He retires from his post on the small pension of 1,275 francs.

After an absence of six weeks Mdlle. Krauss made her reappearance at the Paris Opéra at the beginning of last month as *Valentine* in Meyerbeer's "Les Huguenots."

Recent numbers of *Le Ménestrel* contain a series of interesting explanatory articles relative to the new double-keyboard pianoforte of Messrs. Mangeot Frères, to which we have already referred in these columns. The articles are written by M. Zarebski, the able artistic exponent of the distinctive advantages possessed by this remarkable instrument.

The Paris correspondent of the *Times*, writing under date 22nd ult., says: "An acoustic experiment was made yesterday with the captive balloon. Twenty musicians went up in it and played Bilse's 'Storm,' while the other half of the band responded from below. The ruins of the Tuileries gave back a decided echo, and people in the street were surprised at hearing the 'music of the spheres' after this fashion. The experiment is to be repeated under more favourable atmospheric conditions."

On the 7th ult. died at Vienna the only surviving sister of Franz Schubert, Madame Therese Schneider, at an advanced age. Of the eighteen brothers and sisters of the great composer only two brothers now remain alive.

The death is announced at Madrid of Don Hilarion Eslava, one of the most talented of Spanish composers, and for many years director of the Conservatorio of the Spanish capital. His compositions for the church, especially, are held in great estimation among his countrymen, but he was also the successful composer of several operas, as well as author of some theoretical works of merit. His publication entitled "Lira Sacro Hispánica"—a very interesting collection of religious music, including numerous compositions by old Spanish masters—reflects great credit also upon his critical knowledge. Eslava died on July 23, at the age of seventy-one.

We subjoin, as usual, the programmes of Concerts recently given at some of the leading institutions abroad:—

Paris.—Exhibition Concert, Sweden and Norway (July 24): Sonata for pianoforte and violin (Grieg); Octett for strings (Svendsen); Trio in E flat (Berwald). Concert Officiel of Chamber Music (August 2): Trio for pianoforte, violin, and violoncello (Lacombé); Quintett, D minor, (Onslow); Quartett, Op. 41 (Saint-Saëns). Grand Concert Officiel (August 8): Overture, "La Muette" (Auber); Fragments from a Mass (Ambroise Thomas); Symphony Romantique (Joncières); Marche Nuptiale (Wider); 6th Psalm (Lefebvre); Andante and Finale from "Carnaval" (Guirand). Concert Officiel of Chamber Music (August 9): Trio (Op. 1) for pianoforte, violin, and violoncello (Auber); Stringed Quartett in A minor (Boëly); Quintett in D minor for pianoforte and strings (Boisdeffre). Concert Officiel of Chamber Music (August 16): Quartett, Op. 15 (Léon Kreutzer); Concerto capriccioso for pianoforte (Dubois); Intermezzo for stringed quintett (Taudon); Trio (Op. 41) for pianoforte, violin, and violoncello (Lacombé). Grand Concert Officiel (August 22): Fragments from Symphonie Gothique (B. Godard); Scène Fantastique for orchestra and chorus, "Le Rève d'Hoffman" (H. Salomon); Symphony for organ and orchestra (Guilmant); Airs de danse d'"Herculanum" (F. David); Fragments from "Sept Paroles du Christ," for chorus and soli, orchestra and organ (Dubois). Concert Officiel of Chamber Music (August 23): Quartett, Op. 5 (A. Luigini); Quintett No. 3 in G for wind instruments (Reicha); Andante in F for stringed quartett (Altés); Quartett for pianoforte and strings (Chaine).

Leipzig.—Concert in memory of F. von Holstein (July 12): Trio for pianoforte, violin, and violoncello; Scene from Schiller's "Braut von Messina"; Sonata (Op. 28) for pianoforte; Airs from "Rattenfänger von Hameln" and "Haideschacht"; Songs for mixed chorus (Holstein).

Dresden.—Conservatorium Concerts (July 4): Motett "Jesu meine Freude" (Bach); Overture "Freischütz"; Concerto for violin, No 6 (Spohr); Rondo for clarinet; Concerto in F minor (Weber); Concerto in G minor (Mendelssohn); Vocal soli. July 13: Jubilate (Handel); Concerto for pianoforte in D minor (Mozart); Air from "Mitrane" (Rossi, 1648); Hungarian Fantasia for violoncello (Grütz-macher); Romances for chorus (Schumann); Choral Fantasia (Beethoven).

Baden Baden.—Concert of the Curcomité (August 20): Overture "Ruy Blas" (Mendelssohn); Violin concerto (No. 2), with orchestra, unpublished (Joachim Raff); Violin solos (Bach and Rubinstein); March from "Die Folk-unger" (Kretschmer); Vocal soli.

Kissingen.—Concert of A. Eichhorn (July 17): "Faust" overture (Wagner); Tonbilder, from the "Nibelungen," for violin and orchestra (Eichhorn); "Danse macabre" (Saint-Saëns); Gipsy melodies (Sarasate); Concert Fantasia for bass violoncello (Eichhorn).

## CORRESPONDENCE.

### GROVE'S "DICTIONARY OF MUSIC."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On looking through the third part of Mr. Grove's "Dictionary of Music," I noted a few memoranda which perhaps you may like to publish.

CARTER, THOMAS, was the elder son of Timothy Carter, who was appointed a member of the choir of Christ Church Cathedral, Dublin, in 1740. His younger brother was Sampson Carter, Mus. D., for many years a professor of

music in Dublin. The date of Thomas Carter's birth has been sometimes incorrectly stated. Mr. Husk's date, "cir. 1735," is right. But Mr. Husk implies, following probably the article on Carter in that very untrustworthy book, the "Dictionary of Musicians," published by Sainsbury, 1825, that Carter went to Italy at an early age, under the patronage of Lord Inchiquin, to complete his musical education. This, so far as the date is concerned, cannot be the case. Carter was appointed organist of St. Werburgh's Church, Dublin,\* in December, 1751, and held the appointment till 1769, when he was about thirty-four years of age, and it was then that he visited Italy. This is confirmed by the statement in Sainsbury's "Dictionary" that when at Naples he was noticed by Sir William Hamilton,† Sir William not having been appointed ambassador to the Court of Naples till 1764. On his return from Italy Carter went to India, where he did not remain long, and finally settled in London about 1773. It may be well to notice here a doubt recently raised respecting the date of Carter's death, which is recorded in the *Gentleman's Magazine* for 1804 as having taken place on the 12th of October in that year. In looking through the records of the Irish Musical Fund Society Sir Robert Stewart discovered the name of Thomas Carter, and was at first led to think that it was that of the composer, no other member of the musical profession of the name being known in connection with Dublin. Sir Robert kindly sent me copies of all entries in the records relating to this person, from which it appeared that on June 6, 1803, "Mr. Thomas Carter, professor," was proposed as a member of the Society, and was elected on July 4 following. Dr. Sampson Carter was then president of the Society, and was present at the meeting in July. Thomas Carter attended various meetings of the Society until 1808, on July 18 in which year he was ordered to be expelled for non-payment of his subscription. This order was, however, rescinded. In 1809 Carter was fined for non-attendance at the commemoration concert on May 7, but the fine was remitted in the following month on the production of a certificate of illness. Carter may have died soon afterwards; at any rate his name disappears from the records from that time.

All this looked as if the composer might have returned to Dublin in his old age, and that the notice of his death in the London journals was premature. But on further investigation I found that the statement in the *Gentleman's Magazine* was perfectly correct. A notice of Carter (quoted in Nichols's "Literary Illustrations," vol. vii., p. 594) appeared also in the *London Evening Post* of the 18th of October, and this notice was copied verbatim into the *Dublin Journal* for October 25, with the addition that Carter died in London. The Thomas Carter of the Musical Fund Society was therefore a different person.

I may take this opportunity of clearing Carter's character from an imputation brought against it of plagiarism, or worse, in connection with his most popular ballad, "O Nanny, wilt thou go with me?" In 1847, a Mr. Williams, a grandson of Joseph Baildon, the composer, wrote a letter to the *Gentleman's Magazine*, in which he claimed this song for his grandfather. His story was as follows: That early in 1774 Baildon composed the air in question, and gave it to his daughter (afterwards Mrs. Williams) to copy; that on Baildon's death on May 7 following, his house and effects were sold by auction, when the manuscript was purchased by Carter, and immediately published by him as his own composition; that Miss Baildon, having married in the same year and left England, had no opportunity at the time of exposing the fraud; and that long afterwards she related the circumstances to her son, who about 1833 went to Sir George Smart and informed him of what he had learned. Mr. Williams also states that the first line of the song originally commenced "O Betsy, wilt," and that Baildon altered the name to Nanny, "as being more accented."

What Sir George Smart thought of the story does not appear, and the question seems to have slumbered for fourteen years more. Under any circumstances it seems strange that Mrs. Williams should never have said anything of the

\* Parish Registers of St. Werburgh's.—GILBERT, "Hist. Dublin," i. 34.

† Sainsbury's "Dictionary" says, "Sir William and Lady Hamilton," but Sir William was not married till 1789.

matter till 1833, when she must have been nearly eighty years of age, a time of life when the memory of past events is seldom trustworthy; but while her son no doubt wrote his letter in good faith, it is a signal example of the danger of trusting to "recollections," as well as of the impropriety of bringing charges against any one without substantial facts to support them. There was, however, a substratum of truth in the story, and this Mr. Williams might have ascertained had he been as well acquainted with his grandfather's works as in duty he ought to have been. The facts are these: Baildon did compose music to Percy's ballad, his daughter no doubt copied the manuscript, and the auction took place as stated; but the rest of the story is a mere baseless assumption. In place of having been sold to Carter or to any one else, Baildon's composition is to be found in print in a collection of his songs entitled "The Laurel," in two books, and published by Harrison and Co., 18, Paternoster Row. This collection bears no date, but was probably published in Baildon's lifetime, and if so the song must have been composed before 1774. It is headed, "A Song in the Scotch manner, sung by Mr. Beard," and there is not a shadow of resemblance between it and Carter's setting. I subjoin a quotation of part of the melody:—

## A SONG IN THE SCOTCH MANNER.

The musical notation consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. It contains the melody for the first line of the song. Below the staff, the lyrics "Sym. Oh, Bet-sy, wilt thou gang wi' me, Nor" are written. The second staff continues the melody, with the lyrics "sigh to leave the flaunt-ing town? Can si - lent glens have". The third staff concludes the melody with the lyrics "charms for thee, The low-ly cot, and rus - set gown?"

As regards the change of the name, Mr. Williams has exactly inverted the fact. The words as written by Percy commenced "O Nancy," but in Baildon's song they begin "O Betsy." This change therefore is due to Baildon, and I cannot think it creditable to his judgment.

Before dismissing the subject I may remark that in the *Gentlemen's Magazine* for 1847 a discussion arose as to whether the English or the Scottish form of the words is the original. The lines are said to have been addressed by Percy (afterwards Bishop of Dromore) to Anne, daughter of Barten Goodriche, Esq., of Desborough, whom he married in 1759. This gives us an approximate date for their composition and accounts for the name Nancy. Now, *a priori*, one would say that an Englishman addressing an English lady would write in modern English; but it may, perhaps, be suggested that, had the fancy taken him, the editor of the "Reliques" was not an unlikely man to have clothed his thoughts in either an archaic or a Scottish dress, as being more picturesque, though the song contains nothing Scottish either in thought or expression. In Nichols's "Literary Illustrations," vol. vii., p. 247, is a letter to Percy from his friend Dr. Grainger, dated February, 1758, in which Grainger, speaking of the *Grand Magazine*, then lately started, requests Percy to contribute some poetry to it; and adds that "they (the proprietors) were especially urgent with me for your Scotch song." The name of the song is not given, but the date of Grainger's letter, coupled with the fact of Percy's marriage to Miss Goodriche in the following year, gives colour to the belief that "O Nancy," was meant. If this be so, it would seem that the song was originally a pseudo-Scotch one, so far at least as the spelling is concerned. There is not a single word in it that is peculiar to Scotland. Whatever the "Scotch song" to which Grainger refers may have been, it did not appear in the *Grand Magazine*;<sup>\*</sup> but in the same year, 1758, "O Nancy," was inserted in the sixth volume of Dodsley's "Collection" in a purely English form. This then is the form in which it was first published. May we suppose that Percy was unable to comply with his friend's request, in consequence of having already promised or given

the song to Dodsley, and that on its publication in the "Collection" (and perhaps by Dodsley's advice) he stripped Nancy of her Scottish masquerade dress. Between the Scottish and English texts a solitary difference of reading is found, but it is one which seems to me worthy of notice. In the Scottish form the second stanza begins thus—

O Nancy, when thou'rt far awa',  
Wilt thou not cast a wish behind?  
Say, canst thou face the flaky snaw,  
Nor shrink before the warping wind?

Now the expressions "flaky snaw" and "warping wind" go well together. They are suitable to a supposed residence in a highland cottage, and harmonise with the "silent glens" spoken of in the first stanza; but in giving the words an English form, "snow" would not rhyme to "away," and a change was therefore necessary. Accordingly, in Dodsley, for "flaky snaw" we find "parching ray," which is rather suggestive of a journey to India, and somewhat inconsistent with the expressions employed in the preceding stanza. In Baildon's setting of the song, which no doubt is older than Carter's, the words preserve the Scottish character throughout, and the composer has given the same to his music. This Carter has not attempted to do, and it is likely that he adopted the words as he found them in Dodsley's "Collection." His melody was probably published about 1775, and was sung by Joseph Vernon at Vauxhall. In an old copy of the song in score for instruments I find it headed "Sung by Mr. Vernon," and the words purely English.

Some confusion has been caused by the absurd practice which some publishers adopted of printing the words in a mixed form, by Scotticising the first line only. The song ought to be in either Scotch or English from beginning to end. I have only to add that the change of the name from "Nancy" to "Nanny" was probably made for the purpose of avoiding the sibilant in singing. The success of "O Nancy" induced Carter, some years afterwards, to publish another song as an answer to it, entitled "Oh William, I will gang with thee," but like most answers, it is inferior to the original.

CATLEY, ANN.—Without any wish to rake up old scandals, and still less to say a word in favour of a man of the character of Sir Francis Delaval, I may add that the action brought against him by Miss Catley's father has very much the appearance of an attempt to extort money, and that when Lord Mansfield commented on the case he was not fully informed of the young lady's previous history.

It is a common error to connect the tune to the Advent Hymn, now commonly known as "Helmsley," with either Miss Catley or the "Golden Pippin." The hymn-tune was published by John Wesley in 1765, under the name of "Olivers," when Miss Catley was in Ireland, and long before the "Golden Pippin" was written. Its *first strain*, however, seems to have been suggested by a popular song of the day entitled "Guardian angels, now protect me," and the melody of this song, adapted to the words "Where's the mortal can resist me," was introduced into the "Golden Pippin" in 1776. It was not in the burletta as first produced in 1773. A hornpipe constructed from the same tune appears also to have been danced by Miss Catley in the "Golden Pippin," but this was several years after the publication of the hymn-tune.

Parke, in his "Musical Memoirs" (ii. 252), has the following reference to Miss Catley: "The staccato style of singing, hitherto ridiculed by the Italians, first introduced on the opera stage by Mlle. Sontag, was practised with equal success fifty years ago by Miss Catley. That lady, who was a prodigious favourite with the public, sung the whole of Fischer's minuet staccato in the burlesque opera of 'Tom Thumb,' first performed 1780, with most extraordinary power of voice and articulation, and in it was at all times vehemently encored."

CLARKE-WHITEFIELD, JOHN.—The statement that Dr. Clarke removed to Dublin shortly after his appointment as organist of Armagh Cathedral is incorrect. He succeeded Richard Langdon at Armagh in 1794, and held the appointment for three years. He states this himself in a preface to the second volume of his "Cathedral Music," 1805.\* He

\* To the number of this magazine for March, 1758, Percy contributed a sonnet, also addressed to Miss Goodriche, beginning, "While you, fair Anna, innocently gay."

\* I am indebted for this reference to Dr. Marks, the present organist of Armagh Cathedral.



was succeeded by Dr. Jones in 1797. Whether he became connected with the Dublin Cathedrals in that year I do not know, but it appears from the Chapter Acts of St. Patrick's Cathedral that, on March 17, 1798, "by concurrence of the Chapters of Christ Church and St. Patrick's, Dr. John Clarke was appointed master of the boys."<sup>78</sup> Soon afterwards the rebellion which broke out in that year was probably the cause of his leaving Ireland, and he became organist of Trinity and St. John's Colleges, Cambridge. It should also be added that Clarke's degree of Doctor was conferred by the University of Dublin in 1795. The Cambridge degree, which he received on December 14, 1799, was *ad eundem*.†

Yours faithfully,

G. A. C.

### "ELIJAH" IN NEW YORK.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I notice in the *MUSICAL TIMES* for July a note to the effect that Mendelssohn's "Elijah" was performed in New York for the first time, complete, during the past season. This is a mistake. On referring to my book of programmes, in which I preserve a programme of every opera and concert at which I attend or sing, I find record of the complete performance of "Elijah" on the following occasions: November 29, 1875, by the Centennial Choral Union, under the direction of George F. Bristow; June 7, 1867, by the New York Harmonic Society, directed by F. L. Ritter; Oct. 31, 1871, by the New York Harmonic Society, directed by Dr. James Pech. On this occasion the soloists were Miss Edith Wynne, Madame Patey, Mr. W. H. Cummings, Mr. J. G. Patey, and Mr. Charles Santley. The chorus numbered 300, and the orchestra 62. "Elijah" has been performed on other occasions also of which I have no record. Selections from this Oratorio have frequently been given.

Very truly yours,

ALFRETON HERVEY.

Newark, N.J., July 14, 1878.

### TO CORRESPONDENTS.

\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper must be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

DOMINANT SEVENTH.—Apply to the Registrar, National Training School of Music, South Kensington.

### BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANBURY.—An Organ Recital was given at the Parish Church by Mr. G. A. Hardacre on the 17th ult., when a collection was made in aid of the Pulpit Fund. The programme was exceedingly interesting, including the Sonata in B flat No. 4 (Mendelssohn), Toccata in F (Bach), Overture in F (Thorne), &c.

BARBADOS, WEST INDIES.—A Concert, in aid of the "Goodridge Home," an institution founded by Mrs. Hinds Howell, of Norwich, England, for the relief of ladies who have fallen in circumstances, was given by Mr. J. S. Bowen, Organist of St. Ambrose, at the Albert Hall, on Tuesday evening, July 23. The programme included instrumental extracts from the works of Beethoven, Mendelssohn, Ketterer, and Schmidt, and vocal selections from Haydn, Blumenthal, Weber, Gounod, and Pinauti. The audience was large and appreciative. Encores were accorded to songs by Mrs. Lawrence and Mrs. Greaves; a selection from Beethoven's Septett, arranged for clarinet, violoncello, and piano, played by Mr. Doory, Mr. Clarke (of the Army Control Department), and Mrs. Trowbridge; Galop de

Concert (Ketterer), for piano, by Miss Nightingale; and Gounod's "Serenade," sung by Miss Shute. Mr. Bowen's solos were much appreciated by the audience, and his efforts have realised about £36 for the deserving Charity.

BRADFORD.—An Inauguration Service in connection with the organ recently erected in the Wesleyan Chapel, Otley Road, was held on Thursday evening, the 1st ult. The Rev. W. O. Simpson, of Horton, preached a most impressive sermon, prior to which Mr. J. H. Rooks, of Richmond, performed the Fantasia, with Choral (Henry Smart), and Sonata No. 2 (Mendelssohn), and, after the sermon, "Hommage à Beethoven," adapted for the Organ by J. H. Rooks; Andante No. 2 in F (Sir F. A. G. Ouseley); "Triumphal March," Naaman (Costa). The new organ reflects great credit upon Messrs. Conacher and Co., the builders, and its beauties were most effectively brought out by the organist. The chapel choir sang several hymns and anthems in a very creditable manner.

BRIGHOUSE.—On Tuesday evening, the 5th ult., the Brighouse branch of the Church of England Temperance Society held its first Festival in the parish church. A procession of members and choir formed at the school and, preceded by four brass instruments, marched to the church singing "Brightly gleams," &c., to Sullivan's tune. Arriving in the church the organist played the Andante from Mozart's Quartett, which was followed by a hymn. The prayers were monotonized by the Rev. G. Oldacre, M.A., curate. The psalms were chanted to Patten and Jacobs, the Magnificat to Hackett, and the Nunc dimittis to Roberts. The anthem, "The Lord is loving" (Garrett), was well rendered by the choir, augmented by that of St. James's. After singing a few of the hymns the service programme; and in his Concertante duet with Mr. Julian Adams (pianoforte) both performers received warm and well deserved applause. Madame Sinico's singing was thoroughly appreciated; and Mdlle. Ronayne (who has a fine contralto voice) made an excellent impression upon the audience. The orchestral pieces were most effectively rendered under the intelligent conductorship of Mr. Julian Adams.

BRISBANE, AUSTRALIA.—The large attendance at the School of Arts on the occasion of Mr. Jefferies' farewell Benefit Concert was a decisive recognition of the value of his services as Conductor, and, indeed, founder—of the Brisbane Musical Union. The compositions chosen for performance were Handel's *Acis and Galatea* and Mendelssohn's *Athalie*, both of which were excellently rendered, the choral portions, especially, evidencing the care with which the works had been prepared. At the conclusion, Mr. Jefferies received from performers and audience a burst of applause as warm as it was well deserved. At the *conversazione*, held at the School of Arts for the purpose of wishing a pleasant voyage and safe return to Mr. and Mrs. Jefferies, various musical selections were given by members of the Union, and a most enjoyable evening was spent.

BUXTON.—An extra Concert was given by Mr. Julian Adams at the Pavilion on the 1st ult., the principal vocalists being Madame Sinico, Mdlle. Ronayne, and Mr. Lascelles (who replaced Signor Campobello, absent from indisposition). The solo violin playing of Mr. Carrodus was a conspicuous feature in the service programme; and in his Concertante duet with Mr. Julian Adams (pianoforte) both performers received warm and well deserved applause. Madame Sinico's singing was thoroughly appreciated; and Mdlle. Ronayne (who has a fine contralto voice) made an excellent impression upon the audience. The orchestral pieces were most effectively rendered under the intelligent conductorship of Mr. Julian Adams.

CHARD.—Mr. L. N. Parker, Associate of the Royal Academy of Music, recently gave his second annual Lecture on behalf of the Musical Union, a Society established about three years ago through his instrumentality and exertions, and of which he has since been the hardworking and zealous honorary Conductor. The subject chosen was "Mozart," that on the first occasion being "Beethoven." Dr. Williams occupied the chair. Mr. Parker treated the subject in his usual free and effective style, and his illustrations on the pianoforte were excellent. The chairman at the close warmly thanked Mr. Parker, and said that the members of the Sherborne Vocal Union could not sufficiently testify to the untiring energy, persevering zeal, and self-denial, which had always been shown by him in conducting with such success the efforts of the Society. He then handed to Mr. Parker, in the name of the Union, a handsome drawing-room timepiece. In returning thanks for the present, Mr. Parker said that when he came into the town some few years ago he found it full of strangers; now he ventured to think it was full of friends. The timepiece was supplied by Messrs. Cole and Son, and on a plate in the front the following inscription was very neatly engraved:—"Presented, together with a purse of gold, to L. N. Parker, Esq., A.R.A.M., on his marriage, by the Sherborne Musical Union, Aug. 7, 1878."

GUELPH, ONTARIO.—Mr. Philp recently gave an excellent Concert of Sacred Music at the Dublin Street Methodist Church, when the organ playing of Miss Cossitt, Miss Goodfellow, and Mrs. James Clarke were conspicuous features in the programme. The vocal solos of Miss Willoughby and Mrs. Caldwell were also much admired; and the choir gave ample evidence of Mr. Philp's careful training in several pieces. No admission fee was charged; but a voluntary collection at the door realised a handsome sum.

LEEDS.—The arrangements are now nearly complete for the re-opening of the Victoria Hall (after complete redecoration, the addition of new electric sunlights, cleaning and repairs of the organ, &c.) with two grand Festival Concerts on Friday and Saturday evenings, the 20th and 21st inst. The principal vocalists already engaged are Miss Rose Horne, Madame Enriquez, Mr. Vernon Rigby, and Signor Federici, who will take the solo parts in Rossini's *Stabat Mater*, which will occupy the first part of Friday evening's Concert. The band will number between sixty and seventy performers, selected from the first orchestras in London, Liverpool, Manchester, Leeds, &c., and the chorus will include most of the best and most experienced singers in the town and neighbourhood, forming altogether a grand orchestra of three or four hundred voices. The Organist is Mr. J. K. Pyne, of the Cathedral and Town Hall, Manchester, and the Conductor, Dr. Spark, Borough Organist. The arrangements are being carried out with great spirit and liberality by a large and influential committee of aldermen, councillors, and private gentlemen—the honorary secretaries being the Town Clerk and Alderman Gaunt. The proceeds of the festival will be devoted in aid of the medical charities of the

\* At that time there was but one set of boys for the two Cathedrals.

† Cambridge University Calendar.

town, and the prices of admission will, we understand, be extremely moderate.

**OTLEY.**—The twelfth Annual Festival of the Choirs belonging to the Choral Union connected with the rural deanery of Otley was held on Saturday afternoon, the 27th of July, in the Parish Church. The service, which was full choral, commenced at three o'clock, and may be chronicled as a musical success. The total number of singers was 204, and, with the exception of four, all were surprised. The Rev. W. E. Seaton, of Cleckheaton, officiated as Precentor; Mr. W. Stables, Kirkstall, conducted; and Mr. A. Longfield presided at the organ. Sir John Goss was present, and was not only delighted with the manner in which the music was rendered, but expressed his surprise at the volume and richness of tone possessed by the united choirs. The processional, which was perhaps the most effective hymn sung, commenced with the words, "To God, ye choir above, begin" (Tallis). The responses, which were taken up with promptitude, were creditably sung; and the chanting of the Psalms was extremely good, the pointing being faultless. The anthem, "Sing praises unto the Lord," was by Gounod, taken from the 4th, 5th, and 13th verses of the 30th Psalm. The hymn before the sermon was "The rosyate hues of early dawn" (E. Hopkins), that after the sermon "Thou art coming, O my Saviour," which was certainly the favourite tune, as it was taken up with so much heartiness by the vast assemblage. The Te Deum was next sung to a composition by Dr. Dykes. The recessional, "See the Conqueror mounts in triumph" (H. Smart), was rather unsteady, but the fact of the choir being extended from one end of the church to the other will in part account for this, as it renders strict time almost impossible. The sermon, which was a very impressive one, was preached by the Rev. W. E. Dutton. A collection was made at the close of the sermon, and upwards of £9 realised.

**PENMAENMAWR.**—The tenth annual Concert in aid of the National School took place on the 19th ult., when an excellent programme was performed. The Rev. W. Randall, M.A., rector of Handsworth, presided. The singing of Alaw Llechid, Eos Idwal, and Eos Eliden was very good, and the audience encored every piece they sang. The Penmaenmawr glee party sang exceedingly well, and Miss and Masters Ralli and Mr. Burrowes proved themselves excellent instrumentalists.

**RHYL.**—On Saturday the 9th ult. a Concert was given in the Town Hall. The performers were Madame Edith Wynne, Miss Cordelia Edwards, Mr. E. M. Rowland (Eos Maelor), of Bangor Cathedral, Mr. S. J. Hughes, and the Rhyll glee party. Mr. J. L. Hughes was the accompanist. There was a large attendance.

**SHERBORNE.**—The forty-fourth Concert of the Musical Society was given on Tuesday evening, the 30th of July. The music-hall was found not sufficiently large to accommodate the scholars and a number of visitors, and so it was arranged to hold the Concert in the schoolroom. The Society numbered about its usual strength—100 voices—and the orchestra was highly efficient. The programme was interesting, Mr. Parker, who conducted, gaining well deserved applause in his pianoforte solos. At the conclusion of the Concert, Mr. Young said their heartiest thanks were due to Mr. Parker for so successfully carrying out the musical arrangements. During the day the members of the Musical Society presented to their Conductor a set of silver *enrde* dishes as a token of their esteem and regard, and with their best wishes on his approaching marriage. They are very handsome, and were supplied by Mr. Adams, and nicely engraved.

**TRIGNMOUTH.**—Miss C. E. Linter, Organist of St. Michael's, gave her annual Concert at the Assembly Rooms on the 13th ult., when she was assisted by the members of her Madrigal Society and lady and gentlemen amateurs. The programme was well selected, and the part-music, carefully and correctly rendered, reflecting much credit on the performers. In Mendelssohn's *Hear my Prayer* the solos were taken by Mrs. Temple, Miss Brine, Miss Stamp, Miss Tickell, Mr. T. Fedrick, and Mr. Wills, who acquitted themselves admirably, and were enthusiastically applauded. The instrumental selections were artistically performed, especially a Duet for two pianos, by Saint-Saëns (Miss C. E. Linter and Miss Clemminshaw), and the Overture, *Die Lustigen Weiber von Windsor* (Nicolaï), for eight hands (Miss C. E. Linter, Mrs. Arnold, Miss Clemminshaw, and Miss D. Saul). Mr. Arnold presided at the piano, and Miss C. E. Linter conducted.

**TWICKESBURY.**—A new organ has just been erected by Sweetland, of Bath, in the Wesleyan Chapel, the funds for which were raised as a memorial to Mr. J. Priestley, a former member of the congregation. The instrument was opened on the 11th ult. by Mr. C. J. Frost, Mus. Bac., of London, who played a selection of pieces by Mendelssohn, Hiles, Guilman, Merkel, Smart, Handel, and Frost.

**TIMARU, NEW ZEALAND.**—The first Annual Meeting of the Harmonic Society took place in the Oddfellows' Hall on the evening of June 12, when the report read by the Secretary, Mr. C. S. Fraser, showed that the Association was prospering as much as its most enthusiastic well-wishers could desire. At the Concert given on the 6th of September last Mendelssohn's *Athalie* was performed; and at Christmas Handel's *Messiah*. Two representations of Barnett's Cantata, the *Ancient Mariner*, have also been given, under the able direction of Mr. Ziesler, who, as a token of esteem, was presented at the meeting with a handsome clock.

**WARMINGSTON.**—A Morning Concert was given at the Town Hall on the 8th ult. in aid of the Rev. W. Hickman's Mission School, when the following artists generously gave their services:—Miss Lottie Cowen, Miss Agnes Fielding, Mr. Alfred Foley, Mr. W. F. Fussell, Mr. Barnett, and Mr. W. Chalke. The Concert, which was under the patronage of Prince Leopold, was fashionably attended and thoroughly appreciated.

**WEST HARTLEPOOL.**—A Concert was given in the Athenaeum on July 20 in aid of the fund for sending three detachments of the Fourth Durham Volunteers to Shoberness. The principal vocalists were Miss Esther Ferry, Mr. Thompson, and Mr. Hunter. The Volunteer band was also present. One of Mr. J. H. Lewis's popular glees was sung by the parish church choir. Mons. Reidal played a violin solo, and other artists of note rendered their services. Mr. J. H. Lewis was the pianist and Conductor. The Concert was a decided success, and a handsome balance was realised.

**ORGAN APPOINTMENTS.**—Mr. Wm. Johnson, Organist and Choirmaster to the Parish Church, Grappenhall, Cheshire.—Mr. J. W. Honneyman, Organist and Choirmaster to the Parish Church, Brampton, Cumberland.—Dr. W. T. Belcher, Organist and Choirmaster to Handsworth Parish Church, Birmingham.—Mr. Charles Freeman, to the Episcopal Church of St. Andrew's, Fife, Scotland.—Mr. A. J. H. Barber, to Reading School.

**CHOIR APPOINTMENTS.**—Mr. Walter Taylor (Principal Alto) to the Cathedral Church, Ripon.

## OBITUARY.

On the 9th ult., EDWARD MURRAY, formerly acting-manager at Covent Garden, and other London theatres, also for thirty years a member of the choir at St. George's Cathedral, Southwark, aged 49.  
On the 25th ult., at Hampstead Road, JOSEPH LIDEL, aged 75.

**BEDFORD COLLEGE, LONDON (for LADIES),** 8 and 9, York Place, Portman Square, W.—The PROFESSORSHIPS OF HARMONY and CLASS-SINGING, lately held by Mr. Hullah, are now VACANT. Applications and testimonials to be sent to the Hon. Sec., at the College, not later than September 20.  
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O row me o'er the tide!  
A piece of red, red gold, lassie,  
I'll gladly give to thee,  
For yonder tow'r 's my lady's bow'r,  
And there she waits for me!"

She rowed him o'er the water wide,  
She saw him leap to land;  
He left a piece of red, red gold  
Within her lily hand.  
And many a time she ferried him  
Across the water wide,  
And ev'ry time she dropt the gold  
Adown into the tide.

"O row us o'er the tide, lassie,  
O row us o'er the tide;  
I'll fill thy lap with red, red gold,  
For I have won my bride!"  
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